

**3 NEW 20MP WI-FI
SYSTEM CAMERAS**



**£2,100 WORTH OF GEAR
TO BE WON IN APOY**

amateur **photographer**

Saturday 5 May 2012



**FIRST
LOOK**

NEWS

PAGES 5 AND 10

NIKON D3200

New entry bargain DSLR
24 million pixels for £549!



18 >
9 770002 684355
£2.65

A BIG SPLASH

The best amateur in the world?

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ON TEST

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K-MOUNT COMPACT
Tested: The Pentax K-01



TAKE A VIEW

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ON TEST

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BEST RAILWAY PHOTOS Train landscapes of the year

LOW-COST FILM SCANS Plustek's 8100 7200ppi scanner

Nikon 1

"IF I WERE A COFFEE MACHINE, YOUR COFFEE WOULD BE READY BEFORE YOU EVEN PRESSED THE BUTTON."



I AM | 1 CLICK AHEAD



I AM THE NEW NIKON 1 J1. And I am intelligent, because I capture images before and after you've fully pressed the button. So you will never miss a moment again. I am a small system with interchangeable lenses and features you've never seen before, like photos that come alive. Or as I call it: the Motion Snapshot. I am life best captured. www.nikon.co.uk

I am your colour of choice: ■ ■ ■ ■ ■

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WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase.
Offer applies to UK & Republic of Ireland stock only. Call 0800 408 5060 or visit www.nikon.co.uk/register

At the heart of the image



Nikon

Contents

Amateur Photographer For everyone who loves photography

I WONDER if you would be interested in a camera that could automatically download images to your computer the moment you walked in the front door. Or a camera that could automatically update its own firmware, or one that you could connect directly to a photo-sharing website, or one that could beam its live view to a remote-control screen where you could alter menu settings. In other electronic devices these functions sound normal, but in cameras it all seems futuristic. Press photographers have been using wireless connections for some time to rocket their breaking news images to the picture desk, but now we are seeing the same technology in enthusiast and consumer cameras. Samsung

has brought what it does so well in its phones to its latest NX compact system cameras, while Nikon has distilled what it does for its professionals and is offering it to purchasers of the D3200.

I wonder how much the average photographer wants Wi-Fi, or really appreciates what it does. For those of us who came from film it is a curious step, but if we love digital photography for its convenience and instant nature, Wi-Fi connections perhaps make perfect sense. I'm sure it might be the future.



Damien Demolder
Editor

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It seems the pixel race is far from over, as Nikon's latest entry-level DSLR has almost twice the number of pixels as its predecessor. Mat Gallagher takes a first look at the Nikon D3200

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 14 APRIL WE ASKED...

Could you go back to your first digital camera?



YOU ANSWERED...

A Yes, it was actually very good	31%
B Yes, but I'd miss the quality	32%
C No, it was awful	30%
D No, I've only ever had one	5%
E I've never owned a digital camera	2%

THIS WEEK WE ASK...

Would you want Wi-Fi in your camera?

VOTE ONLINE www.amateurphotographer.co.uk

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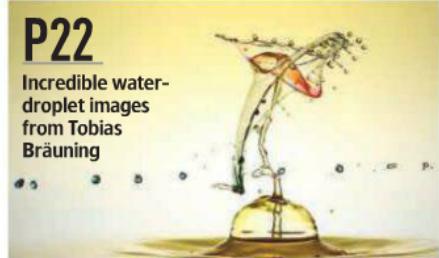
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Collector, curator and consultant WM Hunt explains his process of collecting photographs and describes what it is about an image that captures his imagination. He talks to Oliver Atwell

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Lewis Hine's pioneering photographs highlighted poor living and working conditions, and directly helped to change US child labour laws, writes David Clark



P22

Incredible water-droplet images from Tobias Bräuning

Digital SLR

D3100



14.2 megapixel
Full HD movie clips
Intuitive to use
EXPEED 2 Engine
Live View shooting

D3100 & 18-55MM VR Lens
£399.00 or £8.19 per month

D5100



16.2 megapixel
DX-format
CMOS image sensor
Full HD Movies

D5100 Body £509.00 £7.46 P/m
D5100 18-55 MKII Kit £569.00 £8.34 P/m
D5100 18-55 VR Kit £599.00 £8.78 P/m

D5100 18-55 + 55-200
VR Twin Lens Kit £785.00 £11.51 P/m

D90



12.3 megapixel
DX format
CMOS image sensor
built-in self-cleaning
sensor unit

D90 Body £539.00 £7.90 P/m
D90 + 18-105mm Lens £689.00 £10.10 P/m

D7000



16.2 megapixel
CMOS sensor
Full HD 1080p
Video Recording

D7000 Body £895.00 £13.13 P/m
D7000 18-55 VR Kit £965.00 £14.15 P/m
D7000 18-105 VR Kit £1095.00 £16.06 P/m

D700



12.1 megapixel
CMOS sensor
Large Image
Sensor
Wide Sensitivity
Range
Picture Control System
D700 Body £1669.00 £24.48 P/m

D800 D800E



36.3 MP FX sensor
Autofocus system
Full HD Video
Optical Low Pass

D800 DSLR Body £2599.00 £38.13 P/m
D800E DSLR Body £2899.00 £42.53 P/m

D3S



12.1 MP sensor
ISO 200 - 12800
Full HD Video
EXPEED Engine
9fps consecutive
shooting

D3S DSLR Body £3649.00 £53.54 P/m

D4



16.2 MP FX sensor
Amazing speed
Full HD Video
Shooting Features
User Friendly
Enhanced Connectivity
D4 DSLR Body £5289.00 £77.60 P/m

Nikon Zoom Lenses

Nikon lenses are regarded as among the best optics in the world



10-24mm f3.5-4.5 G AF-S DX Lens	£679.00	£9.96 P/m	28-300 mm f3.5-5.6 ED VR Nikkor	£709.00	£10.40 P/m
14-24mm f2.8G ED AF-S NIKKOR	£1339.00	£19.64 P/m	24-120 mm f4G ED AF-S VR Nikkor	£849.00	£12.45 P/m
16-35mm f4G ED VR AF-S NIKKOR	£899.00	£13.19 P/m	55-300 mm f4.5-5.6G ED DX AF-S VR	£299.00	£7.89 P/m
16-85mm f3.5-5.6G ED VR AF-S DX	£469.00	£8.25 P/m	55-200 mm f4.5-5.6 AF-S VR DX Nikkor	£224.00	-----
17-55 mm f2.8G ED IF AF-S DX Zoom	£1113.00	£16.33 P/m	70-300 mm f4.5-5.6G AF-S VR Nikkor	£449.00	£7.90 P/m
18-200mm f3.5-5.6 G ED VR II AF-S	£619.00	£9.08 P/m	80-400 mm f4.5-5.6D ED VR AF Nikkor	£1249.00	£18.32 P/m
24-70mm f2.8G ED AF-S NIKKOR	£1199.00	£17.59 P/m	200-400mm F4G ED VR II AF-S NIKKOR	£4988.00	£73.19 P/m

Nikon Prime Lenses



Fixed focal length, The ultimate in image quality for your Nikon DSLR

10.5 mm f2.8G ED DX Fisheye	£573.00	£8.40 P/m	85mm f1.8G AF-S NIKKOR	£469.00	£8.25 P/m
24mm f1.4G AF-S NIKKOR	£1629.00	£23.90 P/m	85mm f1.4G AF-S Nikkor	£1299.00	£19.06 P/m
35mm f1.4G AF-S	£1489.00	£21.84 P/m	200mm f2G ED IF AF-S VR NIKKOR	£3443.00	£50.52 P/m
35mm f1.8G AF-S DXs	£173.00	-----	300mm F/2.8G AF-S ED VR II Lens	£4059.00	£59.55 P/m
AF-S 50mm f1.4G Lens	£312.00	£8.24 P/m	400mm f2.8G ED VR AF-S NIKKOR	£7040.00	£103.30 P/m
50mm f1.8G AF-S NIKKOR	£185.00	-----	500mm f4G ED VR AF-S NIKKOR	£6150.00	£90.24 P/m
			600mm f4G ED VR AF-S NIKKOR	£7472.00	£109.63 P/m

Nikon Macro Lenses



Get super close to your subject

40mm f2.8G AF-S DX Micro NIKKOR	£249.00	-----
60 mm f2.8D AF Micro-Nikkor	£354.00	£8.31 P/m
60mm f2.8G ED AF-S Micro NIKKOR	£408.00	£8.38 P/m
85mm f3.5G ED VR AF-S DX Micro	£429.00	£7.55 P/m
105mm f2.8G AF-S VR Micro-Nikkor	£639.00	£9.37 P/m

Nikon Compact System

NIKON J1



Quick, Intelligent
Camera System

J1 10-30mm Kit	£449.00	or pay £7.90 P/m
J1 10mm Lens Kit	£489.00	or pay £8.61 P/m
J1 Twin Lens Kit	£598.00	or pay £8.77 P/m

NIKON V1



Interchangeable
Lens Camera System

V1 10-30mm Kit	£729.00	or £10.69 P/m
V1 10mm Lens Kit	£779.00	or £11.43 P/m
V1 Twin Lens Kit	£889.00	or £13.04 P/m

Nikon Teleconverters

TC-14E II Teleconverter	£332.00 £7.79 P/m
TC-17E II Teleconverter	£332.00 £7.79 P/m
TC-20E II Teleconverter	£332.00 £7.79 P/m
TC-20E III Teleconverter	£408.00 £8.38 P/m

Nikon Speedlight Flash

Nikon SB700 Speedlight £269.00
Nikon SB910 Speedlight £419.00 £7.37 P/m
Nikon SBR1 C1 Commander Close Up Speedlight £623.00 £9.14 P/m



AP News

News | Analysis | Comment | PhotoDiary 5/5/12



Shortages of stock in the fourth quarter widely affected Britain

DSLR showdown, page 6

Entry-level DSLR packs 24MP • Mid-range revamp imminent?

NIKON D3200 BOWS TO MEGAPIXEL MANIA

Nikon has revealed the D3200, a 24.2-million-pixel, entry-level DSLR, and hinted it would consider even higher pixel counts for low-end cameras.

Akira Ezawa, manager of Nikon Japan's DSLR design division, told AP that, if technology allows, consumers could see higher pixel counts in future beginner-level DSLRs. He said: 'It's possible... 50 or 60 million pixels [theoretically].'

Simon Iddon, Nikon UK's product manager for Enthusiast Products, added: 'We would not pursue the megapixel race if it meant compromising on low-light performance and noise.'

Nikon representatives acknowledged that the new D3200 features double the pixel count of the 12.1-million-pixel, full-frame D700, and more than the 16.2-million-pixel 7000, but officials refused to say whether the company plans to overhaul its mid-range models with revamped sensors.

When asked whether Nikon fears higher-end users will feel short-changed, Iddon replied that other factors come into play, such as ISO levels and shooting speed.

He said: 'You don't judge a camera on just megapixels... The decision on megapixels is a really considered one. Every camera has a different target audience, a different purpose.'

Nikon admits it remains a challenge to convince entry-level DSLR customers that better cameras don't have to have more pixels. 'Megapixels is a spec point that features whenever you look at a website,'



The 24-million-pixel D3100 is due out this month, priced £559.99

a brochure – it's always highlighted,' says Iddon. 'For that [entry-level] customer it will be important, but higher up... enthusiast-level D7000 customers, for example, have a much broader range of demands on their list to tick off, such as performance in low light, or being more robust.'

The D3200 is a DX-format DSLR that will sit above the D3100 and below the D5100 when it launches in 'mid-May', priced £559.99 body only. A red-bodied version of the camera will also be available.

Micro-lens construction has been improved to allow more light to reach each pixel, the company claims, stressing that technology has progressed in the past three or four

years. 'Now we think 24 million pixels is OK, especially for users who want to trim or want very big prints,' adds Nikon.

Key features include an improved guide mode that incorporates 'capture red sunset', 'reduce blur' and a 'dark (low-key)' image options. It is designed to show beginners how to achieve various looks, and is more descriptive than the guide on the D3100.

The 505g newcomer boasts an equivalent ISO sensitivity of 100–6400, extendable to ISO 12,800, plus an 11-point AF system, scene recognition, full HD video and an Expeed 3 image processing engine.

Also on board is post-capture image cropping, a 4fps burst mode and an external stereo microphone port. In-camera retouch options include 'straighten', for the correction of wonky horizons.

The 921,000-dot resolution of the 7.5cm LCD monitor is a step up from the D3100, which carried a 230,000-dot screen.

The D3200 will be compatible with a £55 wireless mobile adapter (WU-1a), designed to allow users to wirelessly transfer images to external devices that support the Android operating system, for photo storage and online sharing. An Apple iOS-compatible version will be available in the autumn.

By viewing the D3200's live view screen, users should be able to frame their shots off-camera and trigger the shutter remotely using their smart device.

● See pages 10–11 for Mat Gallagher's first look of the Nikon D3200.

SNAP SHOTS

● Compact system cameras will grab a 51% slice of the global market for interchangeable-lens cameras by 2015, compared to just 22% today, according to industry figures supplied to Panasonic. In Taiwan, CSCs account for 54% of all removable lens cameras sold, compared to 51% in Japan, 28% in the UK and just 18% in the US.

● Kodak has pulled its massive electronic advertising billboard from Times Square, New York. The 40ft video screen has, in the past, been used to advertise digital cameras, which the firm is phasing out after filing for bankruptcy protection.

Do you have a story?

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SURREAL IMAGE WINS PRESS GONG

A SURREAL image of a boat perched on the roof of a building in the aftermath of last year's Japanese tsunami is among the winning entries in this year's China International Press Photo Contest.

Japanese photojournalist Yasuyoshi Chiba won the Silver award in the 'War and disaster

story' category for his picture of Nozomi Sabanai and her sister assessing damage in Otsuchi, after the quake struck northern Japan on 11 March 2011.

Chiba works for news agency AFP, whose photographers won two other awards in the competition.



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To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

A week of photographic opportunity

PHOTO DIARY

Wednesday 2 May

EXHIBITION Inspired by Sport (includes images by Rankin), until 13 May at Museum of London, EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Tel: 0207 381 5727. Visit www.londonapothecary.co.uk.

Thursday 3 May

DON'T MISS Glasgow International Festival of Visual Art, across nearly 50 venues, until 7 May. Tel: 0141 276 8384. Visit www.glasgowinternational.org. **EXHIBITION** Small Moments: The Human Face of Semana Santa by Piers Rawson, until 19 May at Forest Arts Centre, Hampshire BH25 6DS. Tel: 01425 619 983. Visit www.scenae.co.uk.

Friday 4 May

EXHIBITION Always Greener: Views from the Contemporary Countryside, includes photography, until 24 June at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse.



EXHIBITION Oculi by HND Photography students, until 12 May at Burns Street Studio, Northampton NN1 3QE.

Saturday 5 May

EXHIBITION Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Marcus Adams: Royal Photographer, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org.



Sunday 6 May

DON'T MISS Bristol Festival of Photography, features around 100 exhibitions throughout May. Visit www.bfop.org. **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060. Visit www.wandsworthmuseum.co.uk.

Monday 7 May

EXHIBITION Soundexposed, until 20 May at East Kilbride Arts Centre, East Kilbride G74 4DU. Visit www.soundexposed.tumblr.com. **EXHIBITION** Low Pressure by Edward Hopley, until 26 May at Quaglini's restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit www.quaglinis-restaurant.co.uk.

Tuesday 8 May LATEST AP ON SALE

EXHIBITION Master of Light by Giuseppe Cavalli, until 17 June at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. Visit www.estorickcollection.com. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.



Camera makers badly hit by the Thai floods

DSLR SHORTAGE TRIGGERS SALES DROP

UK DSLR sales fell 10% over six months, mainly triggered by a shortage of cameras. Total camera sales revenue dropped by 9% in the six months to February 2012.

Although declining demand for compacts was largely to blame for a 13% drop in overall market sales revenue, analysts say that insufficient supplies of DSLRs hit the UK photo sector in the six months from September 2011 to February 2012.

Commenting on its latest sales data, Zhelya Dancheva from GfK Retail and Technology UK told us: 'Over that period... the DSLR market also struggled – declining 10% in value, mainly triggered by shortages of stock in the fourth quarter that widely affected the market in Britain.'

The DSLR figures do not include sales of compact system cameras (CSCs). Although

CSC sales fell 3% in value, the number of units sold grew 7%.

As we reported last year, camera makers were badly hit by flooding in Thailand, forcing the closure of Nikon's DSLR plant at the Rojana Industrial Park in Ayutthaya on 6 October 2011, for example.

Dancheva added: 'This [DSLR market] is now beginning to recover. So we can expect March to look more positive for this segment.'

'Another positive sign is the latest February results where compact cameras, despite a 10% volume decline, have only lost about 5% of the value of sales achieved in February 2011.'

'This is clearly an indication of the increasing importance of higher-priced bridge and super-zoom cameras for the overall fixed-lens market.'

NIKON REVEALS 28MM FX LENS

TO COINCIDE with the launch of the D3200 (see page 5), Nikon has announced the AF-S Nikkor 28mm f/1.8G, an FX-format prime lens due to go on sale on 24 May.

Priced around £620, the 330g newcomer, featuring a 'weather-sealed mount', will deliver a 42mm focal length when attached to a DX-format camera.

It includes two aspherical lens elements and seven rounded diaphragm blades.

A Nikon UK spokesperson said: 'The 28mm focal length benefits from improved optical construction to control unwanted distortion.'



SNAP SHOTS

● Panasonic admits its market share has slipped since the arrival of new competitors such as Nikon's 1 system, and that it plans to focus on communicating the 'edge-to-edge sharpness' advantages of micro four thirds imaging sensors compared to larger APS-C sensors. A spokesman said that the continued loyalty of many photographers to major camera brands such as Canon continues to pose a 'massive challenge'.

● Nikon has set up a Chair of Imaging Science department at the University of Tokyo, in a bid to fend off overseas rivals by nurturing future talent. 'With the fast progress of technologies and the entrance of emerging nations... it is becoming difficult for the Japanese optical industry to maintain world-class competitiveness,' said Nikon in a statement. The department, which expands the scope of the Nikon Chair of Optical Engineering, will strive to promote exchange between engineers and researchers who bear responsibility for Japan's future optics technologies.'



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer_@ipcmedia.com

NX20, NX210 and NX1000 unveiled

SAMSUNG BRINGS WI-FI TO CSC TRIO

SAMSUNG is set to introduce mobile internet connectivity into its NX range of compact system cameras.

The Samsung NX20, NX210 and NX1000 will feature built-in Wi-Fi functions to allow users to connect the camera directly to the internet in a Wi-Fi zone – or via a mobile phone or tablet – and post images directly to social-networking sites such as Facebook, Flickr and Twitter.

The cameras are due on sale between mid-May and mid-June.

Users will also be able to email images directly from the camera, connect it wirelessly to Wi-Fi-enabled TVs and download images automatically to a specified PC.

Cloud services will provide online storage facilities, and the cameras will be able to connect directly to Galaxy Tab and Apple iPad-type tablets for viewing, remote access and control, as well as for file transfer for later viewing.

The cameras will share a modified version of the existing 20.3-million-pixel, APS-C-sized CMOS sensor used by the now discontinued NX200.

Each will be able to shoot 8fps in full-resolution mode, and a new raw file compression method will reduce the time the cameras take to clear their buffer memory.

The NX20 and NX210 will be kitted out with the new, metal-mount, third-generation 18-55mm lens, priced £899 and £749 respectively.

The NX1000 will come with a new, quieter version of the 20-50mm collapsible lens and will cost £599.

Replacing the NX11, the NX20 features a very similar body design to its predecessor but has a restyled and more ergonomic handgrip and a much larger eyecup on the viewfinder.

The rear VGA 3in AMOLED screen is the first flip-out model in the NX range.

Samsung says viewing has been improved by the filling of the air-gap between the panel and the glass cover with a UV resin, which reduces internal reflections and thus boosts contrast and clarity.

IMPROVED EVF

The company has improved the electronic viewfinder resolution from VGA to SVGA, and the introduction of a hybrid shutter system allows mechanical shutter operation on

The camera has maintained the same design as the previous model and comes bundled with the same SEF-8A flash unit.

The Samsung NX1000 is clearly designed as an entry-point to the range. Made with a lightweight, plastic body, it will be available in black, white or pink.

It features a quick-access button called Smart Link, which users can customise to access their preferred wireless settings for connection to their mobile or home internet.

There is also a slightly simpler control layout on the rear of the body and more reliance on the i-Function lens-based control system.

NOISE TACKLED

Previous NX cameras have been criticised for their image noise and heavy noise reduction in images shot above base ISO settings. Although these models use the same sensor as the NX200, processing changes are claimed to produce 20% less noise and 20% more resolution.

Samsung says this is down to the point at which noise is tackled. The ISO range remains the same as in the NX200, however – ISO 100-12,800 – although this will provide an improvement for NX11 users.

The Samsung NX200 stored uncompressed raw files but the processor provided could take a long time to deal with them, leaving the camera locked as the images were passed to the card.

In March, the company issued a firmware update that enabled the camera to apply compression to the files and reduce their size by 25%, thus speeding up action times. The three new cameras have this new raw format as standard, and so should also spend less time with a full buffer.

Samsung has also introduced a new shutter remote cable that uses the mini-USB socket on the NX20, NX210 and NX1000 instead of the mini-jack cable used on the NX10, NX11 and NX100.



The NX20, due out in the next few weeks, replaces the NX11

the NX20 up to 1/4000sec and electronic captures as short as 1/800sec.

The camera also now features three customisable user modes on the main mode dial, so photographers can save favourite set-up combinations for use in particular, often-shot situations.

Differences between the NX210 and the NX200 that came before it are slight – other than the headline Wi-Fi enablement and the higher-resolution video recording.

WIRELESS FEATURES

THE NEW Samsung models are all equipped with the company's third-generation, in-camera Wi-Fi system. This allows the cameras to be connected to a home Wi-Fi system or a public hotspot, but also via Wi-Fi Direct to mobile phones and tablets outside normal wireless internet zones. This enables internet access via the mobile phone network, and makes connection practical wherever a signal is available.

Being able to connect to a smartphone will allow users to not only store and send images, but also to control the NX cameras wirelessly via a downloadable application. The Remote Viewfinder app will mimic the smart panel control screen of the NX cameras

so that almost all menu items will be accessible remotely. When the camera is triggered, images can be saved in the camera or the phone – or both.

Cloud storage will allow connection via a hotspot or phone network to a choice of two online services, while images can be sent via email to saved email addresses. Images can be uploaded to social networking websites via the mobile link mode when connected to a smartphone or tablet.

At home, the cameras will connect to Wi-Fi-enabled TVs, so images can be viewed wirelessly on-screen. Using auto backup, the camera can wake sleeping PCs and remotely download images to a hard-drive folder automatically.

AP
THIS
WEEK
IN

1937



As we head towards the Queen's Diamond Jubilee celebrations next month, 75 years ago a portrait of the then Princess Elizabeth featured in a special issue to mark the coronation of King George VI. The portrait was captured by Marcus Adams and was included in an article about royal photographer Peter North, who had shot a portrait of the new king. North told AP how he turned to photography in 1925 having been invalided from the Army during the war. With his wife, North ended up opening a studio in London in 1926.

SNAP SHOTS

● Czech photographer Dagmar Hochová, who was credited as influencing top photojournalists such as Magnum ace Josef Koudelka, has died aged 86. Hochová only shot in b&w, saying 'life is colourful but in b&w it is more real'. She was a member of the Czech art movement in the 1950s and received a state decoration in 2001, reported praguemonitor.com.

● A UK photographer has published an ebook, designed to help amateurs become freelance photojournalists. The author, Jonathan Mitchell, says the book is crammed with technical guidance and camera advice, and tips on how to set up as a full-time professional. *Freelance Photожournalism & Stock Photography: A Professional Guide* costs \$29.99 (around £20) and is available to buy at www.smashwords.com.

● A photographer has taken pictures using a vintage Kodak Vest Pocket bellows camera attached to a Canon EOS 5D Mark II, reports US magazine *Popular Photography*. Rick Nunn built the kit using an M42 extension tube and Canon EF adapter. Visit www.popphoto.com.



PHOTO COURTESY OF BONHAMS

Image of Dickens' wife at auction

HISTORIC PHOTO FOUND IN KENT CAMERA SHOP

AN 1850S portrait of Charles Dickens' wife Catherine, believed to be the only daguerreotype portrait of her in existence, will go on sale at a London auction house in May.

'The portrait first came to light in 1996, discovered in an antique camera shop in Canterbury, Kent,' said a spokesperson for Bonhams, where the image will go on sale on 17 May. 'Initially believed to be an image of Dickens' sister, leading scholars soon identified the sitter as the writer's wife, Catherine (née Hogarth).'

The portrait is said to have been captured by photographer John Mayall as early as 1852.

It is expected to fetch £8,000-£12,000.

HETHERINGTON IMAGES SHOWCASED, ONE YEAR ON

IMAGES captured by British photojournalist Tim Hetherington, who was killed while on assignment in Libya last year, have gone on show in the USA.

Tim, who lived in New York, died alongside US photographer Chris Hondros after journalists came under attack in Misrata on 20 April 2011 (see News, AP 7 May 2011).

The show, to be held in New York, mainly features Hetherington's images from conflicts in West Africa and

the Middle East.

'His images posthumously became part of the Magnum Photos archive,' said a spokesman for the Yossi Milo Gallery, where Tim's photos will be exhibited until 19 May.

'After his untimely death, the largest town square in Ajdabiya, Libya, was renamed Tim Hetherington Square by anti-Gaddafi rebels.'

The Washington Post has published images from the show on its website at www.washingtonpost.com.

CLUB NEWS

Club news from around the country

BEAMINSTER AND DISTRICT CAMERA CLUB

The Dorset club will host an exhibition from 23 June-1 July at the local museum, reports *View From Bridport*. For club details, visit www.beaminstercameroclub.co.uk.

SILVER HALIDE GROUP

The Devon-based group is planning to stage an exhibition of traditional black & white photography from 12 September-5 November. A further exhibition is planned for 2013. For details, email johnkelly@waitrose.com.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateure.photographer@ipcmmedia.com

HOW DO YOU KNOW IT'S THE RIGHT MEMORY CARD?

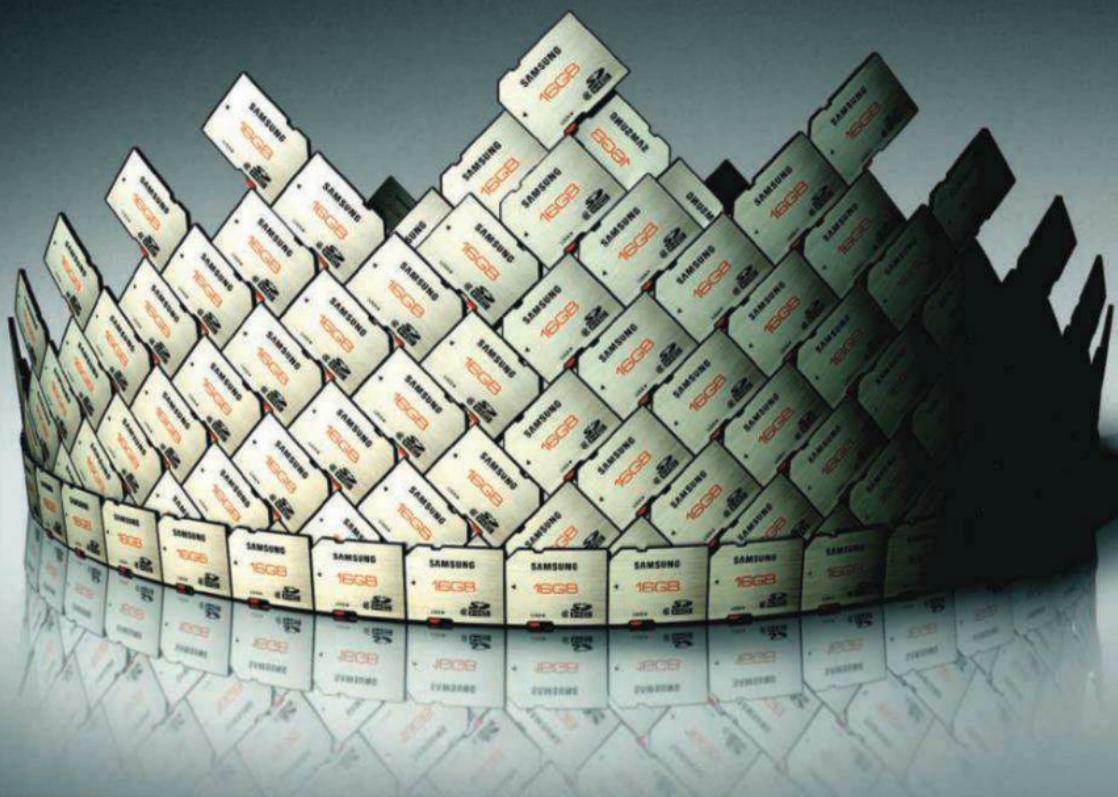
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AP hands-on Nikon D3200

It seems the pixel race is far from over, as Nikon's latest entry-level DSLR has almost twice the number of pixels as its predecessor. **Mat Gallagher** takes a look at the Nikon D3200

AT A GLANCE

- 24.2-million-pixel DX-format CMOS sensor
- ISO 100-6400 (Hi-1 ISO 12,800)
- Multi-CAM 1000 focusing system with 11-point AF
- RRP £599.99 (body only) and £649.99 (with 18-55mm kit lens)

WITH two major DSLR launches already this year, Nikon is showing no let-up in the production of new models as focus shifts to its entry-level cameras. Attending a launch event in London, I had the chance to sample the new D3200 and talk to the Nikon team about its development.

Although many people will see the new D3200 as an update of the D3100, Nikon stresses that it is not a replacement. The D3100, which was released almost 14 months ago, will remain on sale alongside the D3200 as an entry-level model. At first glance the D3200 may not seem to be a major update of the D3100, but beneath the surface it features a highly specified new sensor and the same processor as that used

in Nikon's professional D4 model. The D3200 has a strong feature set for both still and video use, and may appeal as much to those considering the D5100 and D7000 as it will to the entry-level photographer.

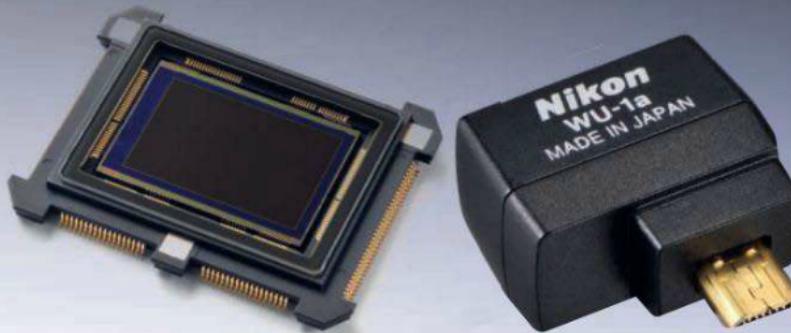
As with the D3100, the D3200 is aimed at what Nikon describes as the 'family' user and its main selling point is the all-encompassing guide mode. This not only explains the camera's features and helps users take better shots, but it also leads them through the process of setting the right modes, which allows them to learn along the way. The D3100 already had a comprehensive guide mode, but the D3200 includes more scene types as well as visual interpretations of the changes made. New scenes include capturing more reds in a sunset, taking bright photos, taking dark/low-key pictures and reducing blur. Settings such as white balance control, aperture and exposure compensation now have visual examples to show how changing the setting affects the image.

The D3200 contains all the manual control you would expect from a Nikon DSLR, including a 4fps burst rate and an ISO range of 100-6400 with an expanded 12,800 ISO Hi-1 setting. The focusing system remains the capable Multi-CAM 1000 with 11-point AF including a cross-type centre point. It also features the Expeed 3 processor, as used in the D4, D800 and Nikon 1. This processor, we are told, ensures the support of the latest high-speed SD cards and the use of the H.264 video codec.

Video has seen a slight upgrade, with full 1080p filming available at 25 and 30 frames per second, as well as the previous 24fps, while 50 and 60fps shooting is available when in 720p HD. The D3200

features a built-in mono microphone for audio and, impressively, a 3.5mm mic input for an external microphone device.





The DX-sized CMOS sensor features 24.2 million effective pixels, the highest resolution in Nikon's consumer range

'The D3200 contains all the controls you would expect from a Nikon DSLR'

SENSOR

The most significant part of this camera, however, has to be the sensor. This is a 24.2-million-pixel, DX-format CMOS device, making this the highest-resolution consumer Nikon DSLR to date and only surpassed in the professional range by the D800 and D3X. Such a high resolution seems a strange choice for an entry-level camera but, as Nikon confirms, this is a sector of the market where the number of pixels matters most. It puts it ahead of high-end compact system cameras from Sony and Samsung, and, Nikon believes, gives the option for users to crop their images much more closely without losing substantial quality.

However, extra pixels don't always mean better quality. Smaller pixels make the sensor more prone to noise and a smaller signal-to-noise ratio. The pixel pitch on the new sensor is 3.85nm compared to 4.94nm on the 14.2-million-pixel D3100. Nikon claims that the noise levels of the new D3200 can match those of the D3100, which shows that significant development has been made to the sensor, but we're told that in some conditions the D3100 outperforms the newer model. Sensors in Nikon cameras have in recent times performed very well with regard to noise, so we look forward to testing whether this is still the case with such a high resolution.

The D3200 allows users to crop into their photos as part of the in-camera editing after taking the photo, though it is a shame that this cropping cannot be applied pre-capture as a form of digital zoom. Sony's use of a telephoto button has proved successful and the ability of the Nikon FX models to crop in for DX and HD formats could have been adapted for use here.

BODY AND SCREEN

The D3200's body may not look very different from that of the D3100, but there have been subtle changes to the layout to improve navigation. The D3200 is a

The WU-1a Wi-Fi module communicates with smartphones for image transfer and remote capture control

small camera, but has a substantial grip so it is easy to hold. On the back there is a dedicated drive mode button for quick access to the high-speed burst and timer settings, and a live view button rather than a switch. The dedicated movie record button now sits on the top near the shutter, rather than on the back, and the menu buttons down the side of the screen feel more prominent. The LCD screen remains at 3in (7.5cm), but takes a significant jump from 230,000 to 921,000 pixels. The viewfinder maintains the same 95% coverage and 0.8x magnification as the D3100.

EFFECTS

The in-camera editing controls have also been upgraded, with miniature, color sketch, selective color and filter effects, as seen on the D5100, added to the mix. These effects can be added both pre- and post-capture, and the retouch menu provides a range of controls from raw processing to trimming and cropping.

WI-FI MODULE

The D3200 has a small Wi-Fi module that plugs into the mini USB port on the

The rear panel now features dedicated buttons for drive mode and live view selection. The guide mode has also been upgraded

'The D3200 allows users to crop into their photos as part of the in-camera editing after taking the photo'

side of the camera. Taking its power from the camera to ensure a smaller form, this module allows images to be sent from the camera to a smartphone, and then uploaded and shared with the world. As well as sending images, the unit allows the camera to be controlled remotely, including firing the trigger and previewing the live view screen. The system requires an app to be installed, which is currently available only for Android devices, although an iOS version for iPhones is expected in the autumn. The remote functionality offers greater creative possibilities, but being able to transfer images will avoid having to switch to using a camera phone for those snapshots to share online and is something we should expect to see more of in future models.

With such an impressive specification and a small body, the D3200 is a tempting proposition. It is a shame that Nikon's focus seems to have shifted back to the number of pixels, and only when we test the camera will we see whether this has meant an increase in real quality. In all other respects the D3200 looks like a great camera that will give the competition something to consider. It is due to go on sale in mid-May, in black and red versions. Prices are expected to be £559.99 body only and £649.99 with 18-55mm kit lens. The WU-1a Wi-Fi device will be £54.99. **AP**



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Seeing Ambiguity

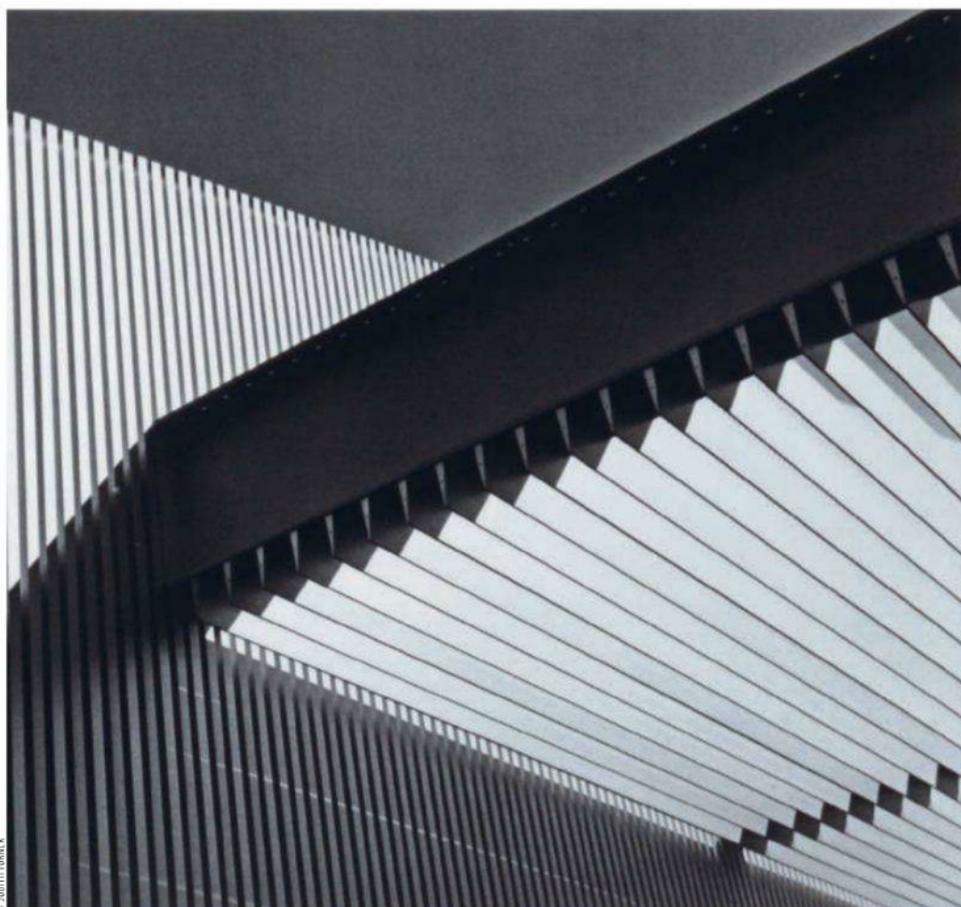
by Judith Turner
Menges, hardback, £42.90,
96 pages, ISBN 978-3-936681-50-5

PRODUCING architectural photographs may seem like a relatively straightforward procedure, but taking a wander through the pages of *Seeing Ambiguity* reveals that the genre can quite easily slide into the territory of abstract and theory-based practice.

This sleek book contains images taken by photographer Judith Turner between 1974 and 2009, and every one of them reveals her ability to reduce a total structure to its most ambiguous components. Each of the buildings she has photographed has been designed and mulled over by a variety of famous architects, but, rather than revelling in the overall splendour of the design, Turner's eye drifts more towards the fragments and, in many cases, the spaces in between structures. This is a genuinely captivating look at what is often an overlooked genre.



Amateur
Photographer
★★★★★



Adriana Groisman: Voices of the South Atlantic

Until 25 May. Photofusion, 17A Electric Lane, London SW9 8LA. Tel: 0207 738 5774. Website: www.photofusion.org. Open Mon-Sun 11am-5pm, Thurs until 7pm. Admission free

THIS year finds us facing the 30th anniversary of the Falklands War, and Photofusion is presenting a major exhibition from Argentinian-born photographer Adriana Groisman. Her images include portraits of veterans (both British and Falklands), and landscape images of the locations that served as the brutal battlefields. It's a painful project to navigate through. The wounds are still raw and it's clear that those involved in the conflict are still very much affected by the things they experienced.



[www.scoop.it/t/
master-photographers](http://www.scoop.it/t/master-photographers)

THIS interesting site may seem a little overwhelming at first, but once you get a handle on it you soon realise the potential of such an idea. Essentially, users of the website can create a profile for themselves where they can display articles and websites they come across on their travels. It essentially acts as a kind of personal blog. The reason this may interest AP readers is that while navigating through the pages you will occasionally come across a section like the Master Photographers link seen here, which gives you access to exhibitions and ideas that you may not previously have known about. Take a look through it and see what you uncover.

Amateur
Photographer
★★★★★



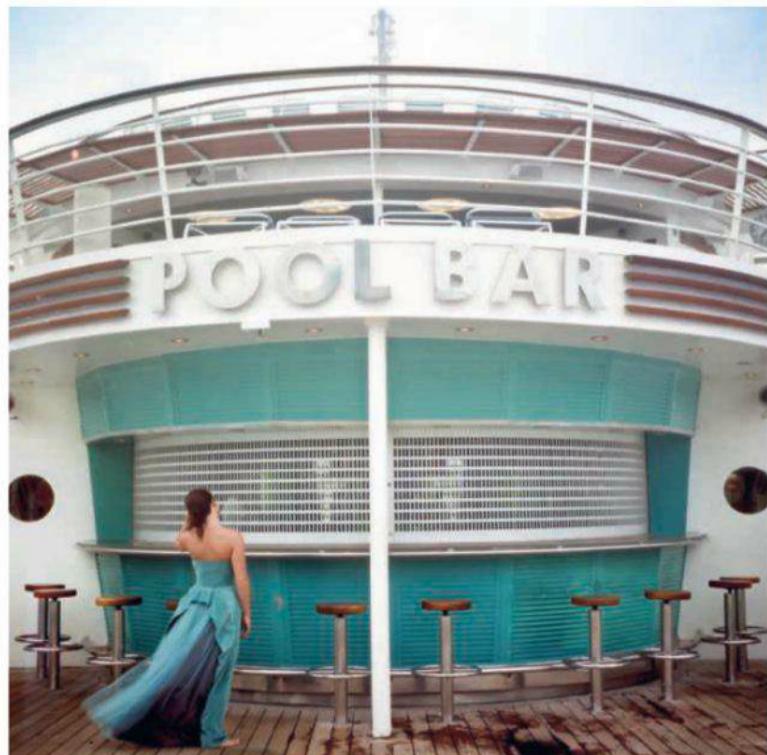
You Look at Me Like an Emergency

by Cig Harvey

Schilt, hardback, £29.95, 144 pages, ISBN 978-90-5330-771-7

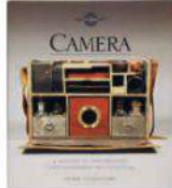
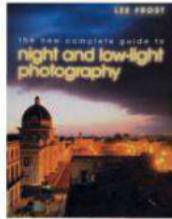
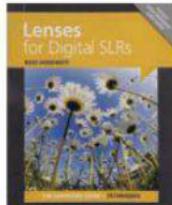
WE SEE a lot of books that succeed in moving beyond the images and text to demonstrate the potential of the photobook as an aesthetic object in its own right. It's an idea that's been with us for a long time, not least among the Japanese photobooks of the 1960s and '70s. Here, American photographer Cig Harvey shows how handwritten text and dream-like imagery can come together to create a complex

and evocative narrative. The book acts as a catalogue of Harvey's life, offering images that are at once archetypal and moving in their quest to discover an identity within herself and the surrounding world. Through this book, she offers the most honest stream of consciousness she can. This is a personal journey worth embarking upon.



CONDENSED READING

A round-up of the latest photography books on the market



● **LENSES FOR DIGITAL SLRS**

by Ross Hoddinott, £14.99

Ross Hoddinott is one of those names that, like Doug Chinnery or Michael Freeman, immediately catch your eye when browsing through a book collection. You know you're in safe hands and this little lens guide is no exception. The information is about as thorough as you would expect, and while the price may seem a bit much for a book of this size, it's actually worth every penny.

● **THE NEW COMPLETE GUIDE TO NIGHT AND LOW-LIGHT PHOTOGRAPHY**

by Lee Frost, £19.99

Oh, and here's another one. This ace guide to low-light photography is about as in-depth as you could wish for. Just about every aspect of the art is accounted for and Frost's ability to break down even the most complex of ideas is exciting and inspiring.

● **EVER AFTER**

by Claudia Rogge, £32.50

It looks like it's pretty hot in the afterlife if these images are anything to go by. Inspired by Dante's *The Divine Comedy*, Rogge offers a series of vignettes featuring writhing naked bodies and loaded symbolism. It'll make your head hurt.

● **CAMERA**

by Todd Gustavson, £30 This epic guide to the history of cameras is just about as exhaustive as it could be before falling into the pricey end of the book market. Gustavson takes us from the earliest days of image making right through the explosion of digital technology. It's beautifully illustrated and very well written.



BOOK

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU READERS ONLY

OUTRAGED!

I consider the <insert camera model name> to be a personal attack on the very core of my being. I cannot imagine that anyone would ever need <insert feature(s)>. I am proud not to be part of <insert manufacturer's name>'s target demographic, but I cannot understand why <insert manufacturer's name> do not consult me, in person, over every aspect of their new camera designs.

Yours etc,

Mr Opinionated

(The letters page is one of the first things I read every week – the most entertaining part of the magazine).

David Booth, Chester

I think you are a <insert description> – *Damien Demolder, Editor*

KEEP IT SIMPLE

In News AP 7 April, Trevor Moore, the chief executive of Jessops, outlined his plans for the company's future. The only part of the article that was entirely clear was the headline: 'Jessops to sell more own-brand gear'. The clichés Mr Moore bolted together became more and more impenetrable until his intentions were opaque, like a fogged photograph. His fundamentally simple aim was obfuscated by layer upon layer of management speak, and if he communicates like this with the Jessops employees, the company will face an even more uncertain future. I hope, for example, he will grasp that 'sourcing a need' is quite different to 'meeting a need', or his time at the top will be short.

It's not very complimentary to AP readers to reveal that their value to Jessops is 'to boost its margin'.

In contrast, the article in the same issue about Lee Miller's legacy of images was well presented, fluent and absorbing. Gemma Padley rightly kept to the subject of managing, extending and preserving the archive, resisting any temptation to dwell on Lee Miller's interesting and bohemian lifestyle and acquaintances, but showing through brief written references and visual signposts that further exploration by the reader could be rewarding.

Up-to-date and lively articles on a wide variety of subjects relating to photography in all its facets is the enduring strength of *Amateur Photographer*. While it is useful

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur_photographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



MARK HILL

to hear news from the retailers, there are some things they need not say at all, and others they should express in plain language so we can all understand what is happening and how it affects us as possible customers.

Leslie Cole, Wiltshire

PUSH THE BOUNDARIES

I find it interesting that even though digital photography is now predominant, many photographers seem to stick to the rectangular format for the finished image. Professionals may need to stick to this because editors of magazines expect this ratio, but, for the rest of us, we perhaps need to look at this again. Certainly, there is no reason why we shouldn't take a shot with the intention of cropping it to a square, but when cropping a shot from the camera there is no need for most of us to pay any attention to the actual ratio.

We all seem to be comfortable with panoramic shots, whether produced in-camera, by cropping or by stitching, but there does seem to be a 'target' relationship between the width and height of the final image that many people feel uncomfortable to break. This could be because it is an established rule, like the rule of thirds, but I feel it owes more to a slight lack of creativity. Be bold, try out new relationships between width and height – you may be pleasantly surprised with the results.

Rod Ballington, Greater Manchester

GETTING AWAY WITH IT

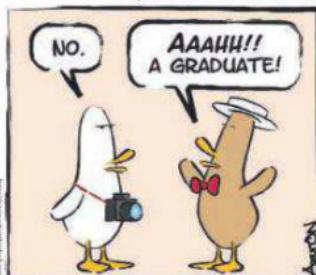
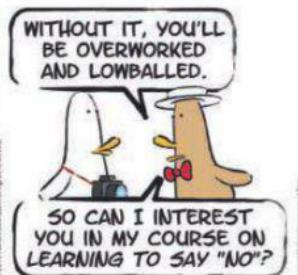
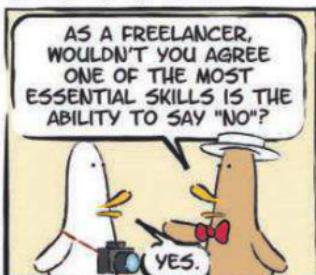
My partner and I have been collecting and using old film cameras, which she buys from charity shops and markets, usually paying a few pounds for them. Most of her cameras are '90s compacts, where the lithium batteries needed to run them cost more than the camera! I've included a photo of my partner on a photo expedition (see left), on which she took five cameras, to try them out.

It got me thinking: all these cameras are almost completely made of plastic and nowadays feel very cheap, especially the late '90s and early '00s models, some of which feel like child toy cameras. Yet we accepted these cameras as state of the art, sometimes paying hundreds of pounds for them. All of the manufacturers made them – how did we let them get away with producing such low-build-quality cameras?

I find it hard to get excited about any cameras from the '80s onwards, but pre-'80s is another thing altogether. I am at the moment in raptures over a recently acquired Rollei 35, an object of my desire in the '70s but then unattainable – it's an absolute joy!

Phil Harrison, Greater Manchester

What The Duck



<http://www.whattheduck.net/>

What you can get now that was unaffordable first time round is amazing. It's a Canon A-1 for me! – *Damien Demolder, Editor*



OLD AND NEW

I agree so much with all that David Askham has to say about documenting the face of your own town (*Backchat*, AP 28 April). Perhaps I'm prejudiced, as I was one of the local 'experts' John Sergeant interviewed for his recent television series drawing inspiration from the Francis Frith collection, but I enjoyed it very much and hope at least one sequel will follow. John has a light, friendly touch, as David says, and this goes a long way. It helped that so many of the photographs were of unacknowledged subjects, so I learned an awful lot.

Equally good was the book of the series, *Britain's First Photo Album*, which can be recommended unreservedly to anyone interested in photography, or who enjoys

visiting our stunning range of fascinating cities, towns and villages. A vast amount of research clearly went into it, and it's beautifully presented.

David was absolutely right, too, that those of us with the eye and the inclination should be looking for paired 'old and new' shots of features of our towns and cities. These can be so revealing, and there can't ever be too many of them. I spend a lot of time taking them myself. Illustrated are a pair, about 40 years apart, of a typical 15th century Wealden hall house near where I live (above). In fact, not much has changed except that the wall in the foreground is now overgrown with ivy and sheltered by young trees. **Arthur Percival, Kent**

BE PREPARED

I couldn't help feeling smug at Damien Demolder's oh-so-true comment in his leader that the best camera is the one that you happen to have with you (AP 21 April). One of the cameras I owned in the mid-1960s was a Kodak Instamatic 100, which took 126 film cartridges. A mate of mine, Freddie, used a gleaming Braun Paxette and used to look down at my little snapshooter.

One day in 1966, we were in Newcastle city centre when two guys approached and asked for directions to the La Dolce Vita nightclub. It was Chris Farlowe, top of the charts with *Out of Time* and his now-legendary guitarist Albert Lee. The look on my pal's face as Chris and Albert posed for photos was priceless.

And with good reason. I always carry a camera and that little Kodak fitted neatly into my jacket pocket, hence my having it with me on that memorable occasion. My pal was fuming as he'd never seen the sense in carrying a camera unless attending special events or going on holiday. And he called himself a 'serious' photographer!

What I got for my efforts was a few tiny square mono prints. They are now long gone, but just as rewarding was the opportunity to dive out on that story. I also got Chris and Albert's autographs, for which my older sister – also a big Chris Farlowe fan – handed me two shiny half crowns. Well, I was only 15 and those 126 film cartridges didn't pay for themselves.

Mick Bidewell, Tyne & Wear

That made me laugh. Good on ya, Mick! – Damien Demolder, Editor

THE DISAPPOINTING CSC

I'd like to mirror the feelings of RG Jackson's letter in AP 21 April. Six years ago, when the compact system camera first hit the scene, like many I thought it would be a camera developed to give us the major components of an SLR but with reduced size and weight. In more recent times, the CSC has been built and aimed to please more the compact than the SLR buyer, with reduced dimensions and sensors favoured over hotshoes, remote shutters and easy access to manual modes. How many professionals would consider a camera without a viewfinder? The Nikon J1 and Pentax Q are prime examples, with the latter seemingly built for those who believe that any camera that uses interchangeable lenses is automatically a better camera.

The surprising popularity of Fujifilm's X100 should tell CSC makers a great deal. With the recent release of Fuji's X-S1 bridge camera, I wonder: most of us thought that CSCs would take over the SLR market, but could an advanced bridge dent CSC sales? With a larger sensor, SLR-style manual modes, hotshoe and viewfinder, I feel that the X-S1 is a better all-round performer than many CSCs on sale today. If Canon enters the CSC market, it should think more about designing an EOS 600D to be 20% smaller, rather than an EOS 1100D 50% smaller. **William BJ Spencer, via email**

We should remember there are high-end as well as low-end CSCs. Most are aimed at the lower end, it's true, but there are plenty (and more to come) that will suit those used to DSLR controls – Damien Demolder, Editor

BACK CHAT

If you think quality cameras guarantee quality results, AP reader Alex Dixon has a cautionary tale

A COLLEAGUE, who's a digital compact happy snapper, was recently asked to take pictures at his niece's christening. He referred to the task as 'a walk in the park'. After all, he owned a state-of-the-art digital camera that only had to be set to automatic and the pictures would all but take themselves. Stick them on a CD and bingo, job done!

He admitted he'd been invited to take the photos because he owned a 'posh' camera, a Fujifilm FinePix HS20 EXR, which he'd bought two weeks earlier and hadn't quite got to grips with. I suggested he think again before taking on such a responsibility, but he was in no mood to listen to my warnings.

The day after the christening I asked how it had gone. 'OK,' was his much-less-cocksure reply. He showed me some 6x4in prints and a CD he'd had processed. Oh dear!

With his camera set to auto, he'd simply pointed it at anyone present on the day. There were poorly composed group shots of guests minus their feet. His niece's beautiful christening gown was almost bleached out in every picture. And camera shake was evident in many of the images. There were also several hilarious inadvertent shots, such as my pal's feet and the ceiling in the church where the christening had taken place. We managed to laugh when I wondered what his family would make of those particular pictures.

But the idea that someone who'd never taken anything but family snaps should feel up to the job of photographing such an important event isn't funny, particularly when based on their having just bought their first 'serious' camera. When my pal, who doesn't own a PC, asked if I could do some Photoshop 'magic' on the images, I sensed the urgency in his voice and felt obliged to agree.

I downloaded the shots from his card onto mine. Using the Crop tool, I managed to straighten up some of the group shots, but could do nothing about the guests' severed feet. Using Levels, I then brightened several of the pictures. I also added a touch of saturation. The Highlights and Shadows tool came in handy, too. There was one image of mum, dad and baby that was adorable and technically near perfect.

'Must have been a fluke,' groused my pal. Even so, when I'd printed out an A4 inkjet, a bit of his old swagger returned. When asked to use that 'out-of-focus sharpening thing' on some of the blurred shots, I had to explain that Unsharp Mask is an amazing tool, but that a shot blurred due to camera shake is dead in the water.

Out of 65 images on the memory card, I ran off 15 7x5in prints on Epson Premium Glossy paper. I then burned the acceptable images onto a disc. The A4 print of mum, dad and baby now has pride of place on top of their TV. The best thing, though, was my friend's assurance that he'd never again tackle such an assignment without some photographic technical ability under his belt.

PHOTO INSIGHT

Jim Brandenburg recalls how he took his famous image of a leaping wolf and explains how learning to trust his instincts took him on a journey that would change his life forever



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and BBC Wildlife Magazine. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

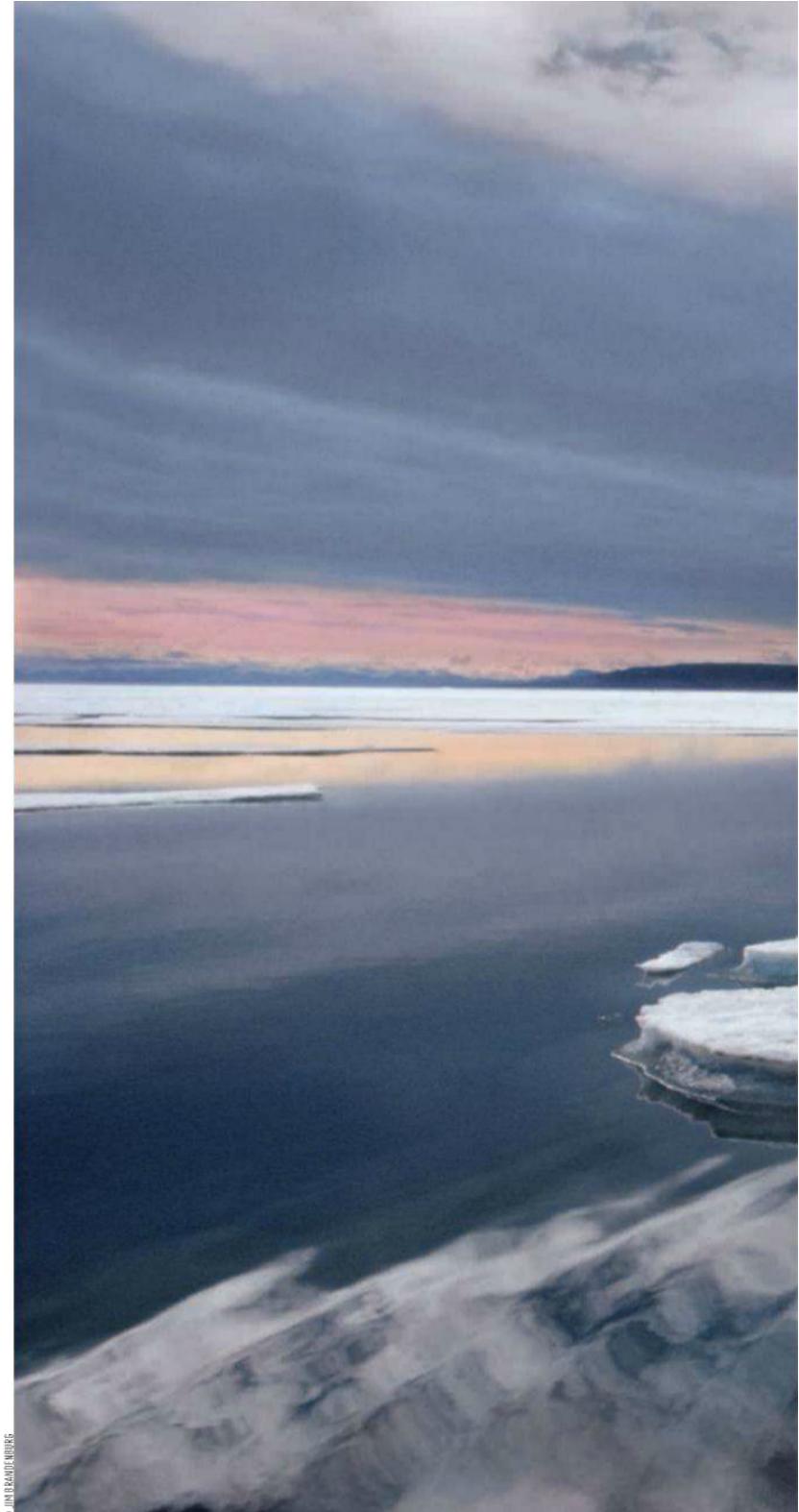
THE IMAGE you see here was taken during a *National Geographic* assignment to Ellesmere Island, which lies in the far north of the Canadian Arctic Archipelago. To give you some idea of how remote it is, I can tell you that it's just short of the North Pole. It's the most isolated place that I've ever been to and it's very wild. The animals have no fear of humans because there are virtually no people on Ellesmere Island.

I'd been sent there to photograph a dog-sled expedition, which was making its way to the pole. That was what I'd specifically been sent out there to do, but that isn't the story I came back with because one day I saw something that absolutely moved me: a pack of wolves. The minute I saw these beautiful white wolves I felt my life change. That may sound a little dramatic, but there really is no other way of describing it. Right away I saw the potential of the scene and I knew it was a story that I was born to tell.

However, that was when I found myself presented with a huge quandary. As I was actually in the company of another photographer who had been sent to Ellesmere Island by *National Geographic* to photograph those same wolves, I had to be pretty sly about it because I couldn't let on that I was so struck by these animals and was desperate to photograph them. The circumstances of my assignment worked in my favour because I wasn't actually part of the expedition that I was sent to document. I was a member of the support team, which meant I could come and go as I pleased. I was covering them by way of bush plane, which is a small plane that can flown into remote areas.

The wolf pack happened to reside fairly close to an air base called Eureka, a location that I was constantly travelling to and from. That meant I had lots of time between flights to focus on these wolves, tracking them and learning their behaviour. The problem was that, as this project took place in the late 1980s, I had to send my film back to the magazine to be developed, which gave the game away that I was far more interested in photographing the wolves than the expedition.

As soon as the editors of *National*



Geographic saw my images, they scolded me and told me in no uncertain terms not to do the story. But I couldn't stop. It was a story of a lifetime. When I talk about this image, the thing that I often like to make reference to is intuition. What that means is that you have to develop an instinct about when to move forward with a story and when to let it go. You must know when to stand your ground and have courage in your convictions. In this case, I had to defy the people paying my wages.

I lived with these wolves to the point that they had no fear of me. I had my tent pitched right next to their den, and I would shoot all day long, reeling off roll

after roll of film. I remember the day I took this shot very well. I was using the same equipment as I had for most of the trip: basically a Nikon F3, a Nikon 20mm lens and Kodachrome film. The lens becomes important because most people assume that I shot this photograph from a boat, but actually I was standing on the shore. I composed the shot so the shoreline was just outside the frame. As I was using a 20mm lens, it stretched the scene out slightly and made it appear wider than it is in reality. That's the great virtue of using a wideangle lens – it gives a scene scope and drama.

When I took this shot I didn't see it as an

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To see more of Jim's images visit www.jimbrandenburg.com



image that stood out from the others – not until the editor told me. Then, a little later, I got to see the film on a light table and it blew me away. This particular wolf was the alpha male of the pack. The kind of behaviour you're seeing here isn't that unusual because it's in the nature of the alpha to explore the land around the pack. He was perhaps looking for something to eat, and I was lucky enough to be present to capture this magical moment. It's one photograph that says it all.

National Geographic soon changed its tune when they saw the roll of film with this particular picture on it. In that one moment, they understood exactly why I was so keen

on pursuing this story. This single image sent me off on a three-year journey to study and document these white wolves, and during that time I produced a cover story for the magazine and became involved in a major TV documentary with the BBC. Eventually, it became a best-selling book called *White Wolf: Living With an Arctic Legend*.

This image has been used many times and it's become like an old friend to me. It's one of those images that I revisit on occasion and I get a little emotional about it, particularly when I consider how closely I lived with these wolves and the fact that none of them will be alive now. Their descendants will be out there somewhere,

though, which is a comforting thought. This photograph is a wonderful memory of the time I spent with these animals. I feel so fortunate that I was one of the first people to live alongside a wolf colony, and I hope that I've managed to capture that experience with some degree of artistry.

I should also add that I do feel bad for the other photographer who was out there shooting these wonderful creatures for a year and my story replaced his. However, when this story appeared, he called me up and gave me the warmest congratulations. That's another thing that makes me feel emotional when I look at this image – his graciousness. **AP**

Jim Brandenburg
was talking to
Gemma Padley

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SOFTWARE USED **Adobe Photoshop CS5**

SKILL LEVEL

TIME TAKEN **25 minutes**

KEY TOOLS **Layers, blending modes,
black & white adjustment**



Retoucher's Guide

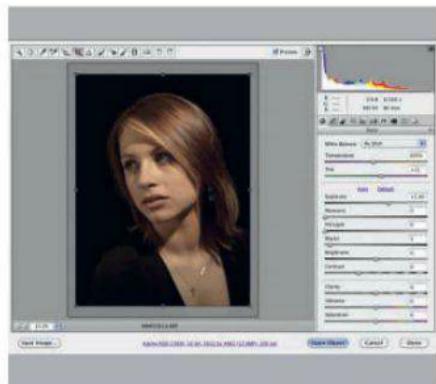
Glowing skin tones can add a touch of vintage Hollywood glamour to your black & white portraits, as **Chris Gatcum** demonstrates

THE STARTING point for this week's *Retoucher's Guide* wasn't intentionally photographed with a view to converting it into black & white. However, once I had it on my computer screen I could see that it had fantastic potential as a monochrome image. Not only that, but the chiaroscuro – the contrast of light and dark – naturally suits a classic 'Golden Age of Hollywood' style of treatment.

Although Hollywood's so-called Golden Age ran from the 1920s through to the 1950s, it's the earlier imagery that forms the basis of this week's

technique – those iconic shots from the '20s and '30s of silver-screen sirens such as Greta Garbo, Norma Shearer, Clara Bow and Jean Harlow. These images (both still and moving) had one purpose: to make the star appear 'flawless'.

Part of this look meant that their skin was imbued with a distinct soft 'glow' that gave it a luminescent, blemish-free quality. While this would have been achieved originally through a combination of light and lens, we now have a third tool to help us achieve the classic Hollywood look: digital image-editing software.



1 The first step is to convert my raw file, which I'm doing using Adobe Camera Raw in Photoshop. With this image, I've increased the Exposure to +1, reduced the Brightness and Contrast to 0 (to produce a 'flat' conversion) and cropped the shot. These are the only changes I've made. Although the shadows are clipped according to the histogram, this works here, as I want the model's black top to blend into the background and her face to stand out.



2 With the image open in Photoshop, it's time to lose the colour, which I'll be doing with a Black & White adjustment layer [Layer>New Adjustment Layer>Black & White]. The default settings provide a result that's not very different to applying the Desaturate command or simply converting the image to Grayscale, but the difference is that there's the option to change this.



3 My first change is to switch from the Default setting. In traditional black & white portrait photography orange and yellow filters are often used for portraiture, as they lighten [Caucasian] skin and also help to conceal skin blemishes. It's hardly surprising, then, that selecting the Yellow Filter from the drop-down menu in the Adjustments palette immediately has a positive effect on this image.



4 The effect of the Yellow Filter preset is good, but I want to take it a little further. Manually adjusting the Red slider from 120 to 150 lightens my model's skin and hair a little more.



5 I'm happy with the general tonality of the image, but the model's right shoulder is slightly lighter than I would like. There's no need for complex retouching here – the Background layer just needs darkening down with the Burn tool. Setting the Range to Shadows, the Exposure to 5% and using a large brush quickly darkens the shoulder.



6 The black & white conversion appears to have effectively concealed most of the skin blemishes, but under close scrutiny one or two very minor areas remain. Working on the Background layer, a click on each blemish with the Spot Healing Brush tool does the trick.



7 I now want to give the skin a radiant 'glow', to take the edge off any sharp highlights and generally soften the texture. The first step in this process is to duplicate the Background layer (highlight, then select Layer>Duplicate Layer) and change the new layer's blending mode to Screen.



8 Obviously the skin tones are far too bright as they are, so I've reduced the Opacity of the Background Copy layer to 30%. I've then applied the Gaussian Blur filter [Filter>Blur>Gaussian Blur], setting a 5-pixel radius to enhance the diffuse glow.



9 Adding the glow has lightened the model's shoulder and hair, in addition to her skin, so I want to knock these areas back. I could use a mask, but as it is the duplicate layer that has caused this to happen there's a far simpler solution: select the Background Copy layer and use the Eraser tool to 'delete' those areas. It's then just a case of fine-tuning the Levels and Curves and the image is done.

Making a splash



Sony World Photography Awards Open winner
Tobias Bräuning talks to **Gemma Padley**
about winning the award and how he takes
his incredible macro water-droplet images

IF YOU think you've seen impressive images of water droplets, think again. German photographer Tobias Bräuning, who has just been named 2012 Sony World Photography Awards Open winner, takes water-droplet images to a whole other level. His image 'Dancing Queen' (see page 24) won the 'Split Second' category, which led to Tobias winning the overall Open (non-professional) title at the recent awards. It was the first time Tobias had entered the Sony competition. 'Winning the award was an amazing feeling,' he says. 'It's nice to have recognition for my images.'

Tobias, 29, who was born in Reutlingen, near Stuttgart, Germany, started taking pictures when he was 19. After studying mechatronics (a combination of mechanical, electronic and computer engineering) at university, he began working as a software

engineer in automation technology. His love of photography saw him photograph subjects ranging from macro shots of insects to fireworks, landscapes and wildlife. Yet for Tobias, photographing water droplets seemed the perfect way to combine his love of the technical with photography, and three years ago he started to concentrate more on water-droplet photography. 'I have always been fascinated by technical things,' he says. 'Through water-drop photography, I can combine physics with photography to produce beautiful results.'

PREPARATION

The water-droplet images may look simple, but there is a lot of preparation and fine-tuning that goes on behind the scenes. With his Canon EOS 40D camera and EF 100mm f/2.8 macro lens attached to a

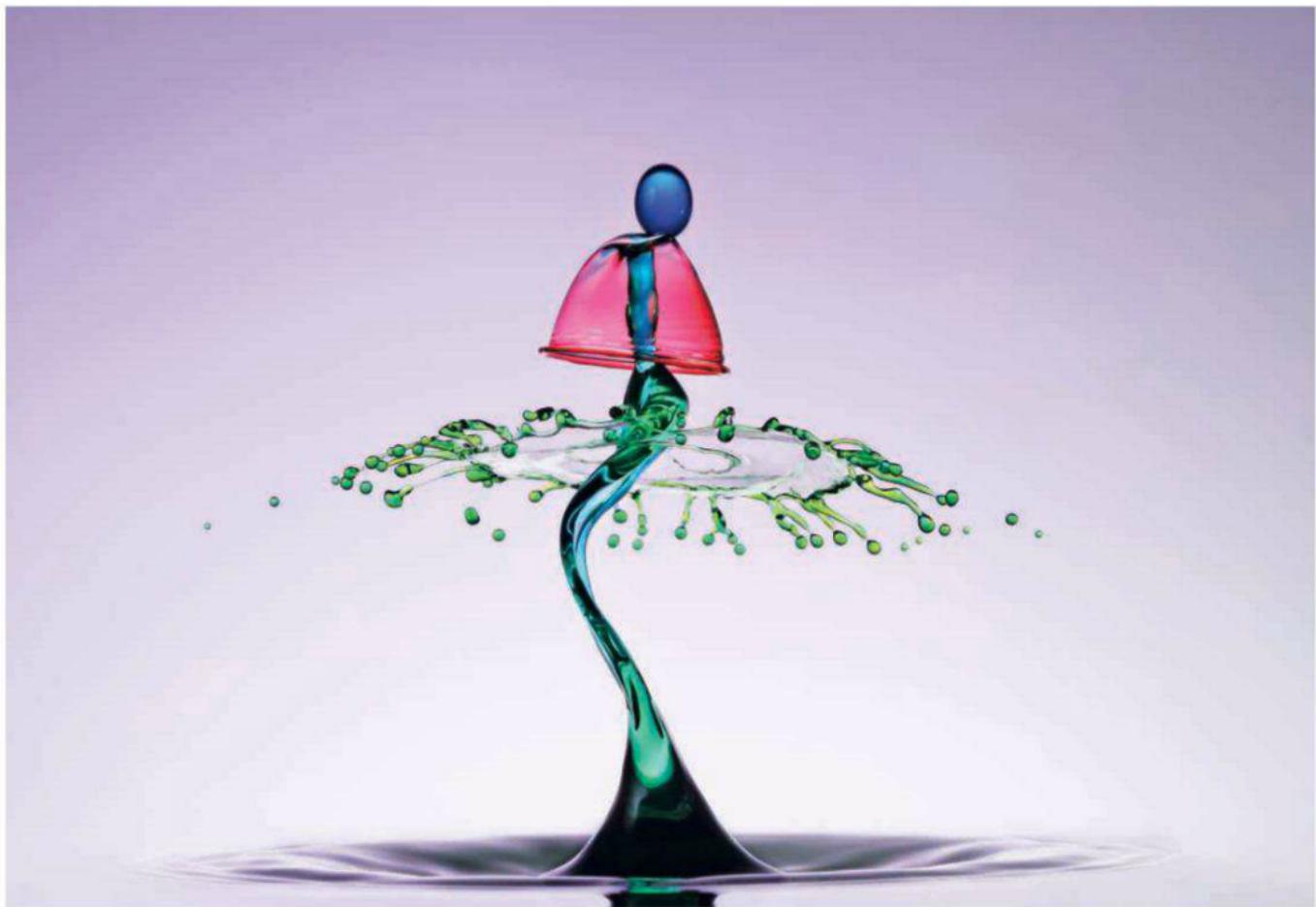
tripod, Tobias uses apertures of f/16 or f/20 to achieve the maximum possible depth of field. He focuses his images manually, often placing an object such as a pencil in the water where the water droplet falls to fine-tune the focusing. He'll also carry out test shots and set the ISO on his camera to as low as possible to ensure minimum noise in his images. 'I prefer to use a focal length of 100mm,' he says. 'At this focal length, the distance to the water is sufficient while the field of view is also good. Even the depth of field is fine. At longer focal lengths or shorter distances the depth of field gets smaller, so 100mm is acceptable.'

Once he had mastered the basic technique, Tobias decided to be a little more adventurous. 'At the end of 2010, I was bored by the standard water-droplet pictures,' he says. 'I thought it might be interesting to try using different coloured water drops to see what effects I could create.' Tobias extended his set-up to include three valves to dispense the water drops, which collide to form various shapes. 'It wasn't easy to get the drops from the different valves to follow the same path, but after some experimentation it worked,' he adds.



'Golden Shot'
Canon EOS 40D,
100mm macro, 1/10sec
at f/18, ISO 100, flash
duration 1/15,000sec





THE WATER-DROP COLLISION

To create this 'drop-on-drop collision', Tobias explains there are three stages. First, the water droplet collides with the surface of the water. It then splashes upwards and collides with the next water droplet, which pushes the water in a circular motion and creates the array of shapes you see in the images.

'By varying the moment when the second drop collides with the upcoming water, it's possible to influence the shape of the droplet,' he says. 'There are many factors that influence the shape of the droplets. One main factor is the timing of the drops, but there are also others such as the depth of water, its temperature, its viscosity, the velocity of the drops and the height from which the drops are released. The challenge is to find a way to control these things effectively. Some factors are easier to control than others!'

For example, to make the water viscous, Tobias uses guar gum, which causes the drops to be more 'elastic' and prevents them from 'breaking off' as easily, as well as helping to create larger shapes. He uses ink to colour the water. 'To achieve standard shapes it is possible to set up and control everything manually,' he explains, 'but for advanced shapes, you need special technical equipment.' While there are ready-to-use devices available to buy to



Top: 'Dancing Queen'
Canon EOS 40D, 100mm macro, 1/30sec at f/18, ISO 200, flash duration 1/15,000sec

Above: 'Balance'
Canon EOS 40D, 100mm macro, 1/30sec at f/20, ISO 125, flash duration 1/15,000sec

enable photographers to try this type of photography, Tobias prefers to use a self-constructed set-up to allow more control.

LIGHTING

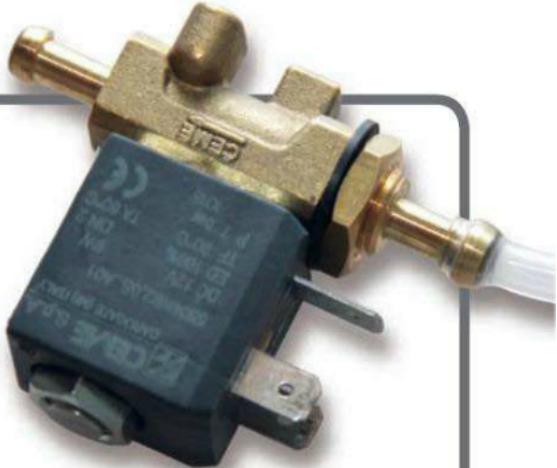
For his water-droplet images, Tobias uses background lighting as well as directly lighting each droplet using flash, which freezes them in motion. The flash is triggered when the water drops collide. He manually adjusts the intensity of the flash until he has the desired flash duration (the amount of time the flash emits light). This should be at least 1/15000sec to avoid motion blur, he explains.

Tobias tends to use a shutter speed of 1/20sec. The shutter has to be completely open when the flash fires, but since the flash lights the droplet, the shutter speed of the camera is not too important, although 'you have to take into account the flash synchronisation speed, which varies between camera models,' he says. 'The flash sync speed is the shortest shutter speed at which the camera shutter is completely open. If you use a fast shutter speed you will see a shadow of the shutter on the image, but if the shutter speed is too slow ambient light may cause disturbance in the image.'

When lighting the background, Tobias generally uses two flashguns to illuminate a semi-transparent acrylic glass plate from behind. The glass plate diffuses the light, which creates a smooth, gradient light. He

TOBIAS'S EQUIPMENT

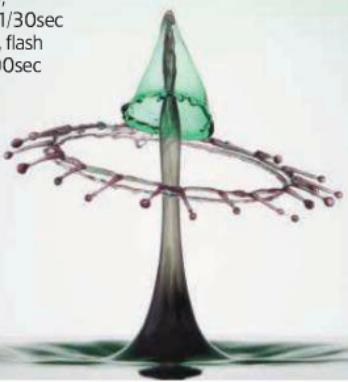
IN ADDITION to his camera and lens, Tobias uses an Arduino Microcontroller board to control the drop sequence from the 12V DC standard solenoid valves. Tobias built additional circuits to connect the camera, flashes and valves to the microcontroller to allow him to have precise control. The three valves are arranged side by side. The middle valve is fixed straight and the two outer valves are arranged in a 'V' shape to direct the water drops into the path of the droplets from the middle valve (see left). To connect the valves, he uses a transistor circuit. The flash is triggered



automatically and the camera is tethered to a computer so he can see the results immediately. He uses either a large tank or a glass bowl filled with water for the set-up. Tobias adjusts the size of the drops and also the timing between the drops, which can be milliseconds or microseconds.

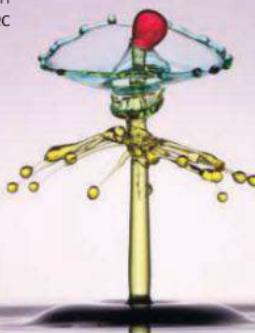
'Red Circle'

Canon EOS 40D,
100mm macro, 1/30sec
at f/18, ISO 160, flash
duration 1/15,000sec



'Ballerina'

Canon EOS 40D,
100mm macro, 1/10sec
at f/18, ISO 100, flash
duration 1/15,000sec



also uses coloured filters attached to the front of the flashguns. He sometimes uses a home-made snoot to control the diameter and shape of the light beam. 'The lighting is one of the most difficult parts in water-droplet photography,' he says. 'Quite often there are unwanted reflections from the flashes, shadows or overexposed spots. A lot of experimentation is necessary. Minor changes in the set-up can have a really huge effect on the final outcome.'

Tobias records the images as raw files, which he then converts to TIFFs ready for processing. Using Photoshop Elements, he removes unwanted splashes and dust, adjusts the brightness and contrast, and occasionally reduces any unwanted noise and sharpens the image. Apart from carrying out these basic tidying-up measures, everything is done in-camera.

For now, Tobias intends to continue his macro water-droplet photography, although it is a case of fitting in his photography around his work and other commitments. 'I have lots of ideas,' he says. 'I'm always trying to create new shapes from the drops, and this motivates me to keep going. This photography requires a great deal of patience, but it's very addictive!' **AP**

'Levitation'

Canon EOS 40D,
100mm macro, 1/30sec
at f/18, ISO 320, flash
duration 1/15,000sec

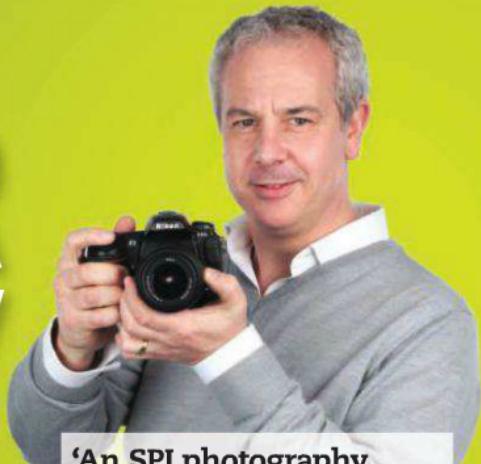


To see more images by Tobias and video clips of the water drops, visit www.t-braeuning.de.

For a complete list of winners from this year's Sony World Photo Awards, visit www.worldphoto.org.

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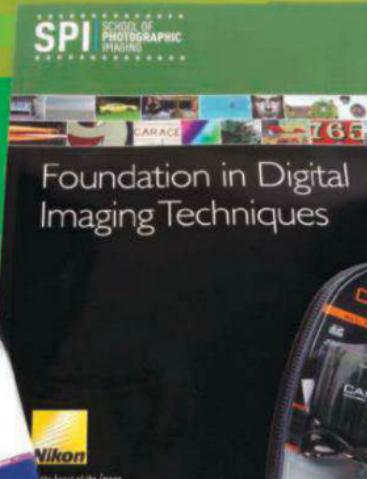
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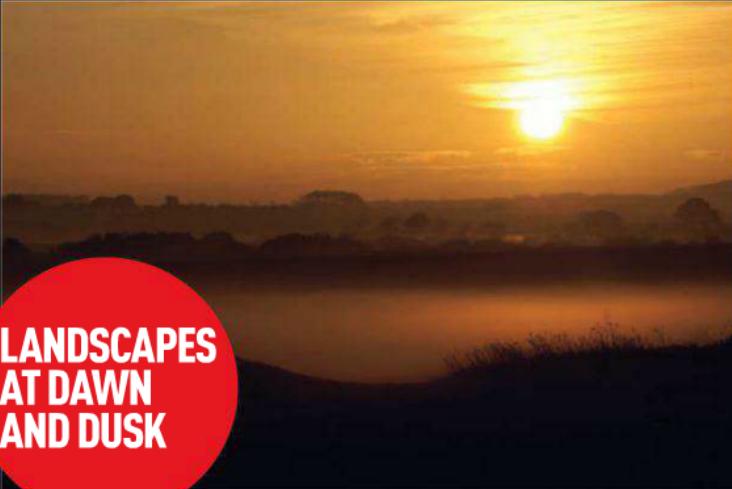
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Round 4 of this year's Amateur Photographer of the Year competition, sponsored by Samsung and Jessops, is At Dawn and Dusk (landscapes at the magic hour). For this round we want you to use the times around sunrise and sunset, known as the 'golden' or 'magic' hours, to take a landscape photograph. The light

at these times is warm and golden, but don't think you have to send us an image of golden colours. In fact, if you want your photograph to stand out, why not try something a little different? We've a number of tips and suggestions on page 29, so make sure you read these before you set off on your early morning or late evening foray. And don't forget that the images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent.

As always, we have thousands of pounds worth of fantastic camera equipment up for grabs, as well as

**LANDSCAPES
AT DAWN
AND DUSK**



the chance to be crowned Amateur Photographer of the Year 2012. The closing date for round 4 is 25 May 2012. The first-prize winner will receive a fantastic Samsung package worth more than £1,500. The second-prize winner will receive a Samsung camera and memory card worth more than £280, while the third-prize winner will receive a £250

Jessops voucher. The top 30 highest scoring photographs will be published in our 30 June issue, while the scores from the top 50 images will be posted on our website.

For details about how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Also, include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round four

At Dawn and Dusk: Landscapes

For this month's round we are looking for landscape images taken as the day starts and ends. At dawn and dusk the sun is below the horizon and the earth is in shadow, but the sun still illuminates the sky above our heads. We are all familiar with the bright red and orange colours at sunrise and sunset, but there are equally stunning colours in the sky when the sun is just below the horizon. At these times of the day the light can change dramatically in just a few minutes, as the angle of the sun changes and its light is refracted through the different particles in the atmosphere. It is a great time to take photographs, as the slightly darker skies reduce the contrast in the scene, meaning that all the colours of the scene can be captured without worrying about your camera's dynamic range.

The periods around sunrise and sunset are known as the 'golden' or 'magic' hours, with the best times about an hour before sunset and an hour after sunrise. The light produced at these times is warm and golden, so it will cast a wonderful glow across the land. Don't forget that you can include imposing mountains, rolling hills, amazing valleys and meandering rivers in your scenes.

1st prize

The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 18-200mm f/3.5-6.3 lens, a Samsung ED-SEF15A flash and a 16MB SDHC Plus memory card, worth a total of £1,568.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 18-200mm f/3.5-6.3 telephoto zoom has a 35mm viewing-angle equivalent of 27-300mm, and is ideal for both long-distance landscapes and incredible close-ups.



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2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.



TOTAL KIT
WORTH
£288.98

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.

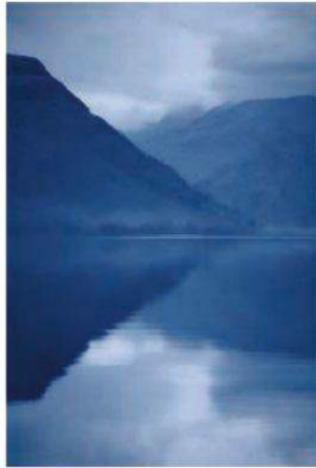


Here are some tips and suggestions to help you get started

Why not try...

Colour

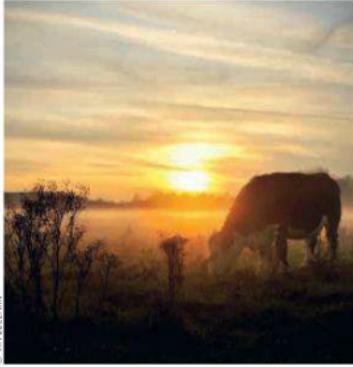
The colours at dawn and dusk are the reason that photography at this time of day is an attractive proposition. However, there is a decision to be made when it comes to how the colours in the image are represented. Should the colour saturation be increased to create a bolder, more striking image, or should the saturation be kept to a minimum to keep the subtle natural hues? Remember, the light can change dramatically in just a few minutes, so don't take just one shot and be done with it – get to your scene early and stay a little longer, even if you think you have your shot. See how the light and colour evolves.



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Silhouettes

Try using the sky as a backdrop or search for an interesting object that can be photographed as a silhouette. Look for interesting shapes from trees, rocks or wildlife that would work as a silhouette. To get the best image quality, expose the scene as much as you can without burning out the highlights. Remember that you can always make the image darker to create a silhouette, and this will also help to reduce any image noise.



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LOW-ANGLED LIGHT

Not long after sunrise and not long before sunset, when the sun is low in the sky, you'll find the most remarkable raking light that perfectly shows off the form of three-dimensional elements. This light is often beautifully soft as it diffuses through multiple layers of cloud near the horizon, so it produces wonderful dark shadows without the harsh highlights that usually go with them. If you shoot towards the light you can fill your frame with backlit objects sporting golden haloes, graphic semi-silhouettes and skies with peachy hues. It's a wonderful time of day in almost any season.

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The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any damage or injury to any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the pure negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. The Jessop Group Ltd and Samsung Electronics Co Ltd shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. 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¹Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



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Right: Kurlash,
undated, unknown
photographer

Far right:
Portrait of man
(with neck skin
pulled up), 19th
century, unknown
photographer

Bottom left:
Duck and cover,
1960s, unknown
photographer

Bottom right:
Hooded witness,
undated, unknown
photographer



An eye for a picture

Collector, curator and consultant **WM Hunt** explains his process of collecting photographs and describes what it is about an image that captures his imagination. He talks to **Oliver Atwell**

THE ART of collecting is something most of us have experienced. It's a human trait to dedicate ourselves to gathering and preserving objects that we're fond of. For some, it's a phase they grow out of or become tired with, but for others, like WM Hunt, it becomes an obsession that can dominate their lives.

WM Hunt, known as Bill to his friends, has been collecting photographs for around 30 years, and has built up a reputation as a serious and influential collector, curator and consultant. His knowledge and eye for photography are well known and soon he will be seen chairing the 2012 Honorary Judging Committee at the Sony World Photography Awards in London. He has also produced a book, *The Unseen Eye*, which brings together a selection of the most affecting images in his collection.

Bill is a man full of stories, but when pressed to identify where his keen eye for photography comes from he admits that he has no idea. 'I always knew that I had some

visual sense,' he says, speaking from his office in New York, 'but I can't tell you where it came from. It wasn't until I was around 50 years old that someone said to me that I had an "eye". I actually told him to go to Hell because it just sounded like a dealer trying to get me to buy a print. It was something that stuck with me, though. I thought about it a lot, and after a while I realised he was actually right.'

This 'eye' is a product of many factors, such as intuition; the experience that comes from looking at as many pictures as possible; and, crucially, the ability to maintain a vocabulary when deciding what it is about an image that he likes. 'Articulacy is so important,' says Bill. 'Everybody in the Western world has the experience of looking at millions of photographs. They know the good ones from the bad ones. Even your grandmother picks up the newspaper, takes a look at the image on the first page and thinks how good or bad it is. The ability to actually talk about it is a little different.'

FINDING THE PHOTOGRAPH

Around 30 years ago, Bill bought his first image, called 'Veiled Woman' taken by Imogen Cunningham in 1910, which he found in an auction house on Madison Avenue, New York. The photograph cost \$300 and was the spark that ignited the big bang of his collecting career. Bill points out that he had never intended to start a collection of photographs; it is something that happened by accident.

'It was a tense experience for me seeing that photograph,' he says. 'It led me on the path to find more images that could function within the subconscious narrative that was developing in my head. Eventually, more and more photographs turned up and one day I'm staring at a bunch of images in my living room wondering what just happened.'

Bill explains that there is no one place in which a great image can be found. They can turn up in a variety of locations, such as on the street, online and sometimes you hear about them by word of mouth. In the words of one of Bill's favourite photographers, Joel-Peter Witkin, 'The picture's out there – you just have to find it.'

'If you leave the house and don't have the agenda to be in a receptive mood, you put yourself at a massive disadvantage,' says Bill. 'I read a lot of newspapers and magazines. I go to galleries, museums and festivals. That's how I find the photographs. I keep my eye, mind and heart open at all times. I'm always "on", as it were. I'm never not looking.'

'I was in my living room looking at a dozen pictures and it hit me like lightning that I was looking at my unconscious manifest'

PHOTOGRAPHS FROM THE SUBCONSCIOUS

Bill's attraction to the images that form the body of his collection is perhaps a little unusual. He sees the photographs that he collects as a series of portraits of himself or, more specifically, his unconscious mind.

'Early on, I was sitting in my living room looking at a dozen pictures and it hit me like lightning that I was looking at my unconscious manifest,' says Bill. 'At first I found that completely intimidating, but very quickly it became empowering. I realised then that I could challenge myself.'

What Bill means is that he was able to tackle images that some people would find offensive, such as the picture of the man falling from the tower on 9/11.

'There's something incredibly provocative about some images because they get inside people's heads and really mess with them,' says Bill. 'I like the fact that photographs can provoke an emotional response. Personally, I don't find many images upsetting. I think if you're at the point that you're getting bent out of shape over an image, then that's a little sad.'

In 2011, Bill produced his first book of images, entitled *The Unseen Eye: Photographs from the Subconscious*. It's a

title that should be taken at face value, as the 'unseen eye' refers to the denial of the gaze. All the subjects featured within the pages have one thing in common – their eyes are obscured. In Bill's book, the people featured almost stop being people – they become uncanny.

'In photography, there is a collaboration between the viewer and the subject,' says Bill. 'The artist gives you just enough information before your imagination is forced to take over. When you look at a shot, you have to make a decision about what that image says about you. Too often with portraits you're given all the information. The really successful image makes you dance around the room with it. It has to be affecting and that only happens when the image is enigmatic. Unfortunately, the downside of talking like this is that press releases and interviews often describe me as the anti-portraiture guy. I have no idea what that means.'

Bill equates the flow of a photobook to that of a dream – while you may have no idea where the journey is leading, you still find yourself willing to go along for the ride. The ability to instil that sense of trust within a reader is one of the marks of a successful collection. AP



SONY AWARDS

BILL will chair the 2012 Honorary Judging Committee at the Sony World Photo Awards, a competition that breaks down into five categories and recognises talent across a wide range of experience and genres. 'I was supposed to be a judge three years ago,' says Bill. 'But then the volcano in Iceland went up and I couldn't get to it. After that, I didn't hear from them for about a year. Somehow my name came back around and I was selected for the Honorary Judging Committee.'

Bill admits he has always thought of awards shows as quite boring affairs. 'I just want to get the job done so we can get in and enjoy ourselves. We'll see how I do in front of a British audience.'

● Visit www.worldphoto.org for the winners of this year's Sony World Photo Awards. See pages 22–25 for an interview with this year's Open category winner, Tobias Bräuning



Take a View competition



AP publishes more reader photographs than any other photography magazine



Spotlight

Landscape Photographer of the Year

The search for the next Take A View, Landscape Photographer of the Year winner, is now on. The competition, founded by Charlie Waite, is already in its sixth year and has been supported by *Amateur Photographer* since its inception. The 2012 Awards are being held in association with Network Rail for the third time and there will again be a Special Award for the best picture of the British rail network.

The 2011 Award was won by Shahbaz Majeed for his image of the Tay Bridge (see left). Shahbaz won a weekend away and a tour, which is not usually available to the public, of the Severn Rail Tunnel's Sudbrook Pumping Station. The station was built to pump water from the tunnel, including that from the Great Spring, which was discovered during tunnel construction in the late 19th century. Nine further photographs were shortlisted by the judges, which can be seen on these pages. All the best entries from this year's competition will be exhibited at the National Theatre in London from November 2012.

The closing date for this year's competition is 15 July 2012 and information about categories, prizes and other entry details can be found at www.take-a-view.co.uk. Here each entrant tells us a little about their images.

Shahbaz Majeed

Tay Rail Bridge at Dusk, Dundee

1 'I shot this on the last day of December,' says Shahbaz. 'I could see that the sunset was going to be good behind the bridge, so I just waited for a train to pass and adjusted the exposure to get the train in motion'

Canon EOS 5D Mark II,
24-105mm, 0.3 secs at f/6.3,
ISO 320

Taliesin Coombes

Crossing trains, Rannoch Moor

2 Taliesin says: 'The afternoon train from Fort William to Glasgow catches a brief burst of late-afternoon autumn sunshine as it descends the steep gradient, crossing over the viaduct, towards Rannoch Moor station'

Nikon D300, 18-200mm,
1/320sec at f/16, ISO 100

Ian Cameron

Poplar echoes, Culloden Viaduct, Scottish Highlands

3 'The arches of the Victorian brick-built railway viaduct are supremely elegant,' says Ian. 'Their lofty outlines form a soft grey silhouette in the misty glen. Below, a troop of skinny poplar trees stand to attention'

Contax ST, 80-200mm,
1/25sec at f/13, Fujichrome Velvia, polariser





Robin Coombes

After the storm, West Highlands

4 'The evening train from Mallaig catches the last rays of autumn sunshine as it crosses the Loch nan Uamh viaduct on one of my favourite railway lines, the spectacular West Highland line extension,' says Robin

Nikon D300, 18-200mm, 1/400sec at f/5.6, ISO 250

Rory Trappe

Blaenau Ffestiniog, North Wales

5 'This is a long-exposure shot of a train leaving the station at Blaenau Ffestiniog,' says Rory. 'It gives the impression that the train is thundering through the station, but the reality is that it was only doing a few miles an hour'

Canon EOS-1Ds Mark III, 24-70mm, 30secs at f/8, ISO 50

Tim Daniels

Passenger train, Leicestershire

6 'It was getting dark, so I decided to compose a shot and set the shutter speed to 30secs, before waiting to see what would come down the line,' says Tim

Canon EOS 5D, 100mm macro, 30secs at f/5, ISO 50

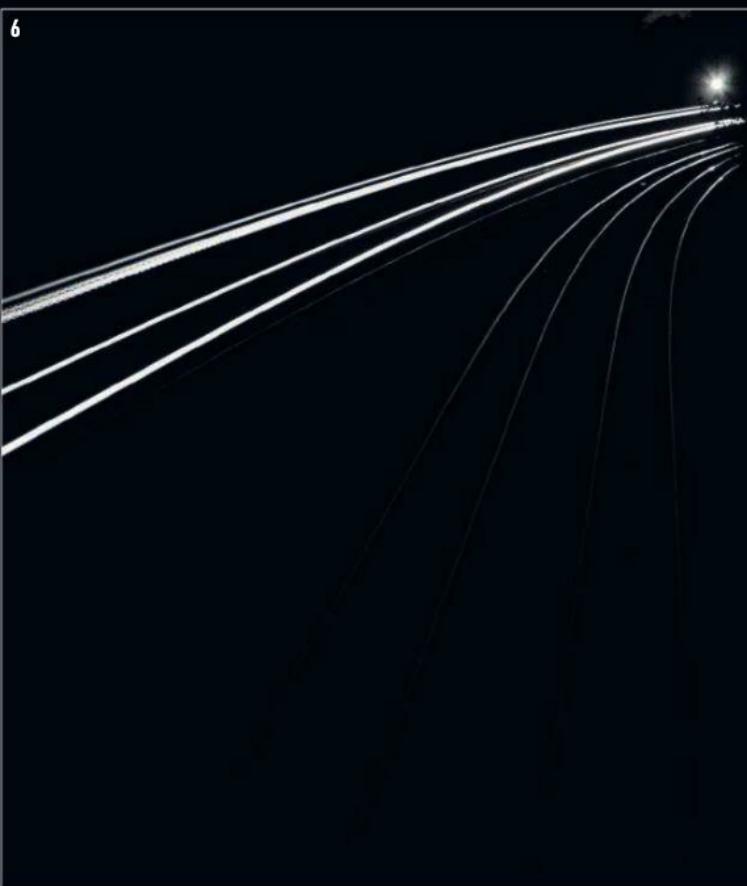
Dale Rockell

Twilight at Leighton Buzzard, Bedfordshire

7 Dale says: 'There's something magical about a train speeding through a station, and the Pendolino passing through Leighton Buzzard looked amazing. I really enjoy being able to capture high-resolution images like this'

Canon EOS 400D, 18-55mm, 8secs at f/5.6, ISO 400

6



7



8



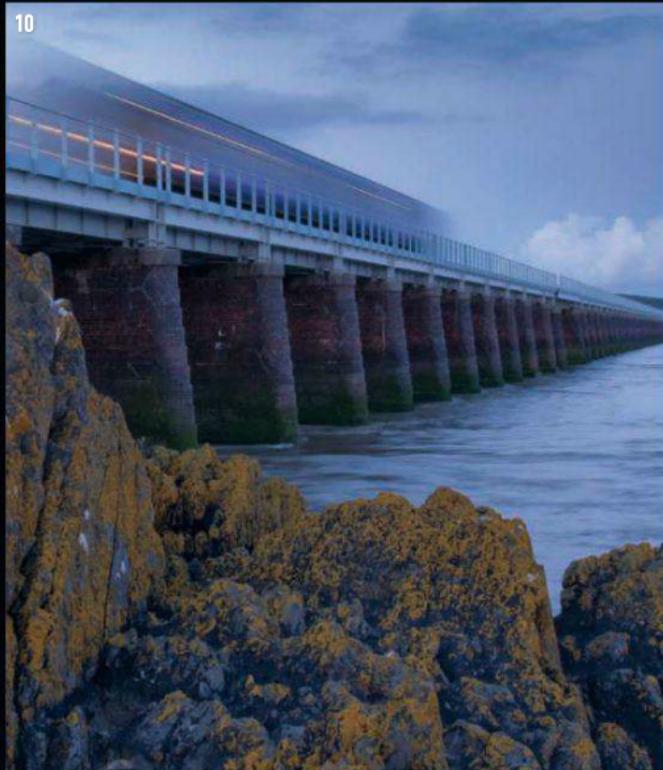
9

Robin Coombes
Quiet read, Bescot,
West Midlands

8 Robin says: 'A wet and cold December evening on Bescot station as a diverted West Coast Main Line Pendolino train passes through en route to Birmingham New Street, unnoticed by a lone traveller reading a newspaper while waiting for his train' Nikon D300, 18-200mm 1/50sec at f/4.2, ISO 3200

Aaron Yeoman
Criss-cross, Hungerford
Bridge, London

9 'I was attracted by the repetition of the crosses and triangular shapes built within the bridge itself,' says Aaron, 'and the way that they naturally guide your eye towards the railway track in the foreground and the train in the background' Sony Alpha 200, 18-70mm, 1/125sec at f/8, ISO 100



10

Carl Hodge
Ulverston Viaduct, Cumbria

10 'The desire to show the speed of the train, with good depth of field in low light, proved challenging, but having composed the view I was able to wait for all the elements to come together,' says Carl Canon EOS 5D, 28-105mm, 1/2sec at f/19, ISO 1600

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Young male miners,
wearing their
jackets and caps,
with dirt on their
faces, USA, c1910

Amateur Photographer's... **ICONS OF PHOTOGRAPHY** **ICONIC PHOTOGRAPHER** | CAMERA | PHOTOGRAPH

Lewis Hine 1874-1940

Lewis Hine's pioneering photographs highlighted poor living and working conditions, and directly helped to change US child labour laws, writes **David Clark**

LEWIS Hine was one of the great American documentary photographers. For him, the camera was a means by which he could highlight social problems, such as poverty, slum housing and child labour. Later, he used his camera to champion the positive contributions working people made to the economy. 'There were two things I wanted to do,' Hine famously remarked late in life. 'I wanted to show the things that had to be corrected and I wanted to show the things that had to be appreciated.'

Hine was born in Wisconsin in 1874. As his father died when Hine was a teenager, he did a variety of low-paid jobs, including factory work, to help support the family. Later he studied sociology at the University of Chicago before teaching nature study and geography at New York's Ethical Culture School.

While there, he was first encouraged to use photography as a teaching tool. He would take his students out to photograph the city, and afterwards encourage them to analyse the pictures and relate them to their work. Hine realised that photography had great potential as a means of documenting and drawing attention to social problems.

Hine's first significant project, started in

1905, was to record the large numbers of immigrants who were then arriving at Ellis Island in New York Harbor to start a new life in America. These people were usually regarded as second-class citizens, but Hine's respectful photographs captured their dignity, vulnerability and often their tentative hopes for the future.

Following on from this work, in 1908, Hine was employed by the National Child Labor Committee as a photographer and investigator. At this time in America, there were almost two million under-15s working in industrial jobs. There were no national laws to protect younger workers and any existing local laws were inadequate or ignored. It was Hine's job to go into factories, coal mines and textile mills around the Eastern US states to gather evidence of child exploitation.

To gain access to factories, he pretended to be an insurance agent, fire inspector or bible salesman. When inside, he would quickly set up his 7x5in glass plate, tripod-mounted camera and photograph the children in their workplace. He would also take detailed notes about them to tell the story behind the picture.

One typical caption reads:



Lewis Hine,
USA, c1930



© LINDEN HILL/GEORGE EASTMAN MUSEUM/GETTY IMAGES



© LEWIS HINE/GEORGE EASTMAN HOUSE/GETTY IMAGES

'Hine gives us an insight into the appalling working conditions endured by millions'

 'Furman Owens, 12 years old. Can't read. Doesn't know his ABCs. Said, "Yes I want to learn, but can't when I work all the time." Been in the mills 4 years, 3 years in the Olympia Mill, Columbia, South Carolina.' Hine published two books on the subject in 1909, called *Child Labor in the Carolinas* and *Day Laborers Before Their Time*.

Hine amassed a large number of child labour images over an eight-year period. The children were photographed as he found them, and their blank, sad faces, often aged beyond their years, reflect a life of hard, monotonous work and little education.

In 1916, the US Congress agreed to pass the Keating-Owen Act, which placed national restrictions on the employment of children under 14 in factories and shops. The Act was later repealed as 'unconstitutional', but it was followed by state-level legislation that banned child labour. 'The work Hine did for this reform was more responsible than all other efforts in bringing the need to public attention,' wrote the chairman of the National Child Labour Committee.

At the end of the First World War, Hine began working for the Red Cross. He travelled to Europe and photographed Red Cross relief work, particularly among French and Belgian civilians who were affected by the war.

The 1920s saw the development of a new phase in Hine's work, in which he campaigned for better safety laws for industrial workers. 'I wanted to do something positive,' he later wrote. 'So I said to myself, "Why not do the worker at work? The man on the job? At the time, he was as underprivileged as the kids in the mill."

These 'work portraits' showed industrial employees as making a contribution to the American economy and put the emphasis on man and machine working together. They were very different from Hine's earlier child-labour work and one example, his famous 'Steamfitter' photograph (1920), showed the worker as a strong, heroic figure.

He continued this work for several years, taking on commissions such as documenting the building of the Empire State Building in 1930–31. The resulting study, *Men at Work*, is one of his best-known projects. During the Great Depression, he also photographed drought relief in the southern states of America for the Red Cross and was commissioned to photograph workers at the Shelton Looms textile factory.

In the late 1930s, Hine's sporadic commissions from government and corporate bodies ended. He had always found it difficult to make a living from documentary photography, but now he got into serious financial difficulties.

In 1939, his mounting debts resulted in the loss of his home and he was reduced to applying for welfare assistance. The following year, he was admitted to New York's Dobb's Ferry Hospital where he died after an operation, aged 66.

Since Hine's death, he has become recognised as one of the pioneering documentary photographers of the 20th century. His extensive body of work gives us a fascinating insight into the appalling working and living conditions endured by millions – conditions that his photographs brought to public attention and ultimately helped to change. **AP**

BOOKS AND WEBSITES

Books: *Lewis Hine* by Mary Panzer (part of the Phaidon 55 series) offers a succinct introduction to his work. For a more detailed study, see *Lewis Hine* by Alison Nordstrom and Elizabeth McCausland (published by Distributed Art Publishers).

Websites: An extensive collection of Hine's photographs is available to view online at www.lewishinephotographs.com. More information on Hine's life and photographic techniques can be found on www.notesonphotographs.org (search for 'Lewis Hine').

Biography

1874

Lewis Wickes Hine born on 26 September in Oshkosh, Wisconsin, USA

1890–93

After his father's death, he works in an upholstery factory and does various jobs, including door-to-door selling

1900

Studies sociology and pedagogy at the University of Chicago, followed by a teacher training course

1905

Begins photographing the social conditions endured by new immigrants to the US

1907

Commissioned to photograph the Pittsburgh iron and steel workers, and shows that children were employed in dangerous conditions

1908

Becomes the director of the photography department at the National Child Labor Committee in New York

1918–19

Works in Europe as a photographer for the American Red Cross

1921–30

Carries out a range of assignments for a variety of social welfare organisations

1930–31

Commissioned to photograph the construction of the Empire State Building

1932

Publishes *Men at Work*

1932–33

Photographs textile workers for Sheldon Looms

1939

Holds an exhibition at New York's Riverside Museum, sponsored by well-known photographers including Alfred Stieglitz. In the same year, Hine's financial problems result in him losing his home

1940

Dies in poverty on 3 November, aged 66

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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Polaroid PL160D Studio Series Power Zoom DSLR AF DUA Flash Around £160

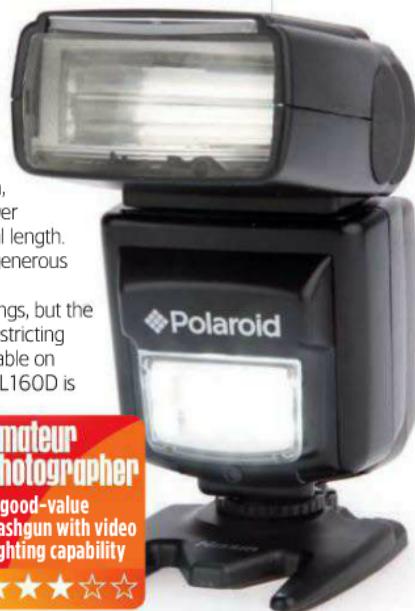
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WHAT sets Polaroid's PL160D Studio Series flash apart from similar power-zoom Speedlite-type flashguns is the addition of a three-LED lighting panel at the front of the unit, which means that photographers can switch between stills and DSLR video without changing equipment. The LED panel can act as a model light for the flash head and will light continuously for around one hour.

I tested the Canon-fit version, and the flashgun is solidly made, with a built-in diffuser and white reflector for the flash tube. There is also a slave for remote triggering from other flashguns. A guide number (GN) of 45m @ ISO 100 makes this comparable to most mid-range flashguns at this price point, but it is only the LED panel that lifts it above the ordinary.

With a zoom range of 24–85mm, coverage is good and the main power of the light covers the required focal length. Exposure is consistent, but slightly generous at close range.

I like the inclusion of manual settings, but the minimum power of 1/16 is rather restricting compared to the 1/128 that is available on some other models. The Polaroid PL160D is simple and intuitive to use, and with the remote slave is a useful extra light in a Speedlite user's arsenal. The recycling time at full power with four new AA batteries is rather slow at 9secs, reducing to 0.5secs at minimum power. **Andrew Sydenham**

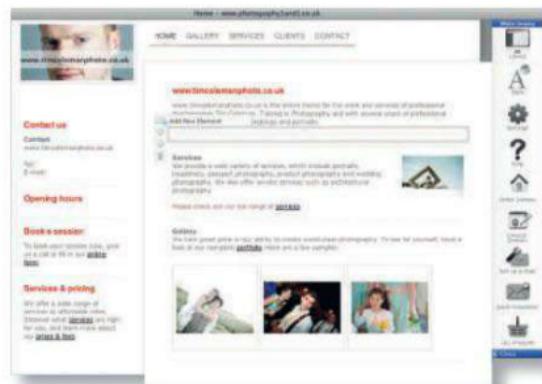


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There are other handy features, including a guestbook, links to social-networking sites, a visitor counter and Google Maps for a 'how to find us' feature. A site is also optimised for viewing on a mobile phone or tablet. Parts of the website can be password protected so only selected visitors can view it, which is ideal for private photo galleries such as a wedding. A corresponding email address is included. With monthly subscriptions starting at £9.99 (prices do not include VAT), 1&1's MyWebsite is more suitable for those who want to raise their profile in photography and make money from their work rather than the casual user.

Tim Coleman

Amateur Photographer
A quick and
easy website-
creation tool



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GF5

Panasonic's 12-million-pixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3.

AP 19 May

Canon EOS-1D X

An 18.1-million-pixel full-frame sensor, extendable ISO up to 204,800 and 14fps shooting are but a few of the features sure to satisfy the pro photographer.

AP 26 May

Adobe Photoshop CS6

We look at the latest version of the software, featuring a redesigned user interface, and new content-aware move and video editing tools.

AP 26 May

Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 2 June

Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom, 18.2-million-pixel sensor and 1080p video recording.

AP 9 June



Plustek OpticFilm 8100

Plustek's budget-level **OpticFilm 8100** costs around £200, yet it boasts the same 7200ppi scan resolution as its more expensive stablemates. **Tim Coleman** puts it to the test

IF THE activity of Plustek is anything to go by, photographic film is still very much alive as the company continues to introduce new dedicated film scanners into its long-running and well-priced OpticFilm series. The line has been refreshed with three new models, which replace the last-generation scanners that were released roughly two years ago. On test is the budget-level 8100. It has the same core as the 8200i SE and 8200i Ai versions, but is far cheaper. With this in mind, it will be interesting to see whether this affordability compromises its performance.

FEATURES

At the core of all three OpticFilm scanners, and indeed the last-generation models, is a CCD image sensor with a 7200ppi optical scan resolution. The scanner does not have a motor driving the holder across like an auto-feed scanner. Instead, it operates by a manual feed, which means the scan head passes over the entire frame during a scan.

The key reason why the OpticFilm 8100 costs less than its counterparts is that the scanner lacks an infrared (IR) channel. Other than that, it is identical to the OpticFilm 8200i SE. The flagship OpticFilm 8200i Ai is the same as the 8200i SE model, but comes with a more sophisticated version of SilverFast software, bringing added benefits to workflow.

Scanners use the IR channel primarily to detect defects such as dust and scratches. IR light is blocked by dust and dirt on the photographic film, resulting in 'shadows' on the scan. A Plustek scanner with an IR channel produces a mask showing where the defects are, and uses iSRD (infrared Smart Removal of Defects) to fill in these shadow areas. The 8100 does not have this feature, so defects must be fixed manually.

A second feature that relies on the IR channel, and is therefore also not available in the OpticFilm 8100, is HDRi. Using this feature gives a 64-bit colour file, which includes the IR channel in the image file

AT A GLANCE

- CCD image sensor with 7200ppi resolution
- 3.6 Dmax
- USB 2.0 interface
- Street price around £200

for quick dust and scratch removal.

The dynamic range of the 8100 (indicated through its Dmax), is 3.6EV, which is a slight improvement over that of the scanner's predecessor. The company claims that the 48-bit colour HDR setting improves the dynamic range of the scan. Another option to boost the dynamic range is by selecting the multiple-exposure scan, which combines two scans that are manually selected for highlight and shadow information.

Supplied software is SilverFast SE Plus 8 and Plustek's own QuickScan software. Both are compatible with Windows XP, Vista and 7, while SilverFast is compatible with Mac OS 10.5 and higher. The inclusion of the latest version of SilverFast is the biggest difference between this and the last generation of OpticFilm scanners. For most of this test, I have scanned using the more advanced SilverFast 8 software.

BUILD AND HANDLING

Handily, the OpticFilm 8100 takes up little space on a desk. It measures a mere 272x120x119mm, which is around the size of a loaf of bread. The film holders are fed through the side near the front of the unit, and clearance of approximately 10cm is necessary when the scanner is in use.

Once the software is installed, start-up is very fast. The scanner connects to the computer via USB and is ready to go once the software program has been loaded.

SilverFast 8 has numerous exposure controls available, and for those new to the software a useful guide explains what each setting does. Some sections also have video tutorials.

Two holders are supplied with the scanner: one for up to a six-frame 35mm film strip and one for four mounted slides. Lining up a strip of film perfectly takes a little practice. Like previous versions of the scanner, the holders are then manually fed into the scanner, with a click indicating when the holder is in position. At first, I found it useful to do a quick prescan of the film to check that the correct frame is in position, and then adjust the frame area accordingly to the position of the scanned film. As the feed process is manual, each scan is done separately, which is more time-consuming than opting for batch scanning using a scanner with an auto feed.

The correct source, from negative, positive or Kodachrome, is selected, and then the colour option, which includes colour, black & white and HDR options. Exposure controls include ±3EV exposure adjustments, midtone levels, contrast and saturation. The Pipette is a useful tool for adjusting the contrast and colour balance, with a black, grey and white point selector. Other edits include rotate/flip, unsharp mask (USM filter) and grain & noise elimination (GANE) filters.

A useful tool is the Negafix. A list of around 120 films is available, covering most popular films, such as Kodak Supra and Fujicolor Superia. Selecting the correct film ensures the colour balance and levels of



'The high-resolution output of the scanner does justice to negatives and slides'

the scan are more accurate than if using a standard scan.

Depending on the size of the image area, a 48-bit full-resolution colour scan in TIFF format is around 200MB, while a JPEG version is 15MB. A black & white 16-bit file is around 65MB. There are also custom options for different sizes, from 6x4in to A4.

PERFORMANCE

Once the scan button has been hit, a 200MB full-resolution colour scan takes around 2mins, including scanning, processing and saving time. Adding extra filters, such as unsharp mask or multiple exposure mode, increases the scan time. A 65MB black & white file takes virtually the

same amount of time as a colour scan.

The high-resolution output of the scanner does justice to negatives and slides. A little tweaking is necessary in SilverFast to ensure that the colours and levels are correct, but the image detail is there and excellent quality scans are possible.

Having used all the filter and exposure options and after viewing the resulting scans, I feel it is best to keep the scan settings simple. The USM and GANE filters are a little primitive compared to current editing software such as Camera Raw or Photoshop Elements. I used these filters as little as possible, but employed the exposure slider and Negafix film selector for each scan. For those without external editing software,

Facts & figures

RRP	£219.99
Type	35mm film scanner with film strip and slide holder
Resolution	7200 x 7200 ppi
Maximum scan area	36.8 x 25.4 mm
Light source	White LED
Connectivity	Hi-Speed USB 2.0.
Requirements (Windows)	Microsoft Windows XP/Vista/7 2 GHz processor, 2GB RAM main memory, 10GB free space on hard disk
Requirements (Mac)	Intel-based Mac OS X 10.5 and higher 2 GHz processor, 2GB RAM main memory, 10GB free space on hard disk
Size	272 x 120 x 119 mm
Weight	Approx 1,600g (scanner only)

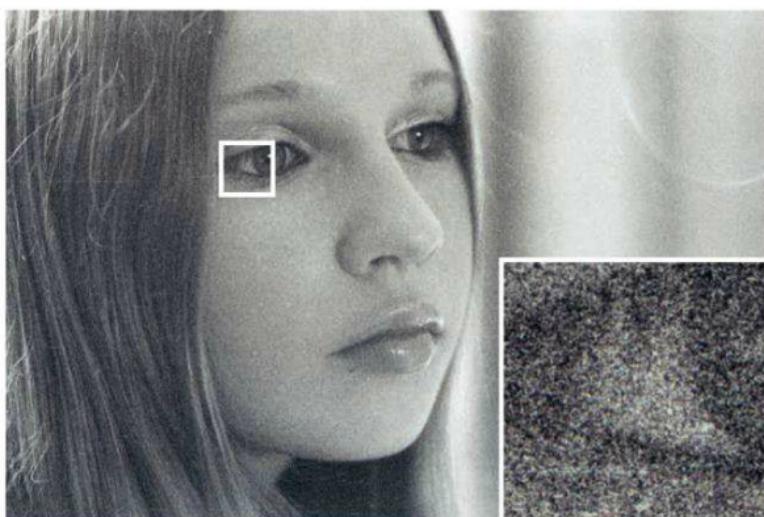
Plustek, 33 Mayfair Grove, Priorslee, Telford, Shropshire TF2 9GJ. Tel: 01952 210 280. Website: www.plustek.com/uk

Above left: Scans can be optimised for the film used, in this case Kodak Supra 800, and have sharpening, and grain and noise reduction applied

the filters improve the quality of scans compared to those without filters applied.

No matter how well a strip of film or mounted slide is maintained, it is very difficult to keep it free of all dust, dirt and scratches, so a blower, soft brush and gloves are essential tools. This is particularly the case when scanning film using the OpticFilm 8100 due to the lack of the IR channel. Its absence also means that more time is spent at the computer removing imperfections using external editing software.

The combination of manual film feed, cleaning film thoroughly and editing out the remaining dust and dirt makes the scanning process a lengthy one. Removing dust and scratches via editing software speeds up the workflow a little, so if you do not have external editing software then a more expensive version of the scanner would be better value. **AP**



Verdict



PLUSTEK continues to be at the forefront of affordable dedicated film scanners. With the same resolution as some of the more expensive models, and with Negafix ensuring the correct colour rendition, the OpticFilm 8100 is capable of producing excellent-quality scans.

The major downside to this budget-level model is the lack of an IR channel for removing dust and scratches. No matter how well we look after negatives, such obstructions to a scan are inevitable, and therefore require extra time to edit them out. If possible, it is worth paying the extra for one of the other models in the OpticFilm series.

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Pentax K-01

The **Pentax K-01** combines unusual looks with a tried-and-tested **16.28-million-pixel** sensor that is capable of excellent results. We find out how much difference the unique design makes

Richard Sibley
Technical writer



WHEN digital cameras first became popular, people were saying that reflex mechanisms, mirrors, prisms and viewfinders could all disappear. With these traditional pieces of engineering gone, cameras would no longer have to look the way they always had so they could be all sorts of new shapes and sizes.

Most manufacturers now have a compact system camera range that foregoes traditional SLR technology, with LCD screens and EVFs replacing optical viewfinders. By removing the mirror box, new mounts can be created to make interchangeable lenses smaller and lighter. But what if you kept

an existing mount and designed a digital camera that had no optical viewfinder? That is just what Pentax has done with the K-01.

Designed by Australian designer Marc Newson, the K-01 is a mirrorless system camera that uses Pentax's standard K lens mount. At its launch, it was the K-01's simple yet striking looks that drew most attention. Yet while the K-01 is unconventional when compared to its contemporaries, its core is built entirely around Pentax's DSLR range.

In this test I want to find out how the K-01's unique design works in practice, and whether there are any advantages to removing the reflex mirror and viewfinder.

FEATURES

The K-01's 16.28-million-pixel, APS-C-sized (23.7x15.7mm) CMOS sensor has been used a number of times in the past, in various different guises. It is the same

AT A GLANCE

- 16.28-million-pixel CMOS sensor
- Pentax K mount
- 3in, 921,000-dot LCD screen
- ISO 100-25,600
- Built-in flash
- Street price around £600 (body only), around £680 (with 40mm f/2.8 XS pancake lens)

sensor as that found in the Pentax K-5 and, being a Sony-made unit, it is also present in the Alpha 55, Alpha 57 and NEX-5N, as well as in the Nikon D7000. This sensor has performed extremely well in all these cameras, particularly in low light, producing minimal noise, a good dynamic range and excellent recovery of shadow detail.

Removing the reflex mechanism from a camera has a significant impact on its design and performance. With the K-01, the most obvious change is the lack of an optical viewfinder yet no option for fitting an electronic viewfinder, but more on this later. There is also no phase-detection AF system, so like most compact system cameras the K-01 relies on contrast detection.

The range of metering and exposure modes available on the K-01 will be familiar to DSLR users, as this camera has a full complement of manual exposure modes and a variety of scene options. Evaluative, centreweighted and spot metering modes are on hand to help photographers get a correctly exposed image.

As the electronics of the camera are similar to those of the K-5, most of the capabilities of that camera are also present in the K-01. The new camera shoots both raw and JPEG images, has built-in image stabilisation, a multi-exposure mode, interval timer and HDR capture mode.

The K mount, around which the K-01 is designed, has been

 used in Pentax SLR cameras since 1975, so there are hundreds of different lenses that are available for use with the K-01 and, for that matter, the company's current DSLR range. This should be one of the biggest selling points for the K-01, as many photographers will have old Pentax lenses lurking in cupboards waiting to be given a new lease of life. The firm's current range of AF lenses is also very comprehensive, and Pentax has even created a new optic to complement the K-01 – an unbelievably thin 40mm f/2.8 pancake lens. For more on this, see *Features in use* (below).

8/10



BUILD AND HANDLING

Before we discuss how well the K-01 handles, we should perhaps address an issue that has caused a great deal of excitement – the camera's appearance. How a camera looks is an entirely subjective issue, so I can only offer my personal opinion. To me, the box-like shape of the K-01 is reminiscent of the Rollei 35 range of cameras, and I would like to have seen a few more curves and design features to soften the edges.

More importantly, the shape of the camera affects its handling. The K-01



A staggering amount of detail can be recovered from shadow areas

offers very little in the way of grip, and I have seen larger, more shapely grips on compact camera models. The material used to cover the grip is ridged rubber, but this isn't very grippy at all. While taking images is perfectly fine, the camera simply doesn't feel comfortable to hold or carry.

This same rubber material also acts as a cover for the USB and HDMI ports.

However, it is loose, flimsy and wedges into place rather than actually being a door with a catch that closes and clicks shut. It can take a few seconds to make sure this rubberised cover is firmly sealed, which is quite annoying. The SD card socket is also under this cover, but thankfully it has its own more traditional sprung door with a catch.

The buttons of the K-01 are well positioned. The exposure-mode dial can be reached with a forefinger while gripping the camera, and the shutter button is well positioned. On the rear of the camera is a fairly traditional button layout, with dual-purpose shortcut/directional control buttons and four separate buttons on the back for image playback, menu access, AEL/AFL and info. Although the way the buttons are laid out is neat, tidy and logical, the buttons themselves are too shallow and 'clicky'. Thankfully, the shutter button functions a lot better and it is comfortable to use when half-pressing to focus.

The two most noticeable buttons are the pair of red and green buttons on the camera's top plate. The red button starts and stops video recording, while the green button is a function button.

While the camera body may be new, the on-screen menus are lifted straight from Pentax's K-series DSLRs. However, you are reminded that you are using the K-01

FEATURES IN USE

SMC PENTAX-DA 40MM F/2.8 XS LENS

COMPLEMENTING the Pentax K-01 is the 40mm f/2.8 pancake lens. It is staggeringly thin, and when mounted on the camera is not much thicker than a standard body cap. Pentax claims that, at the time of introduction, it is the world's 'thinnest interchangeable lens'. In fact, it is just 9.2mm deep, not including the mount that protrudes into the camera body. It is also light, weighing just 52g, and it can be carried around in a pocket.

Impressively for a lens as thin as this, the Pentax pancake optic comprises five elements in four groups and has an f/2.8 aperture. With a 61mm equivalent focal length, it is ideal for travel, street and portrait images, and the f/2.8 aperture makes it useful in low light.

With such a thin lens there is no manual aperture control ring, although manual focusing is possible with a very thin focusing barrel. Marc Newson has also designed this 40mm f/2.8 pancake lens, so it has the same minimalist styling as the K-01. The pair complement each other rather well, although it is strange

RRP	£289.99
Filter diameter	27mm
Lens elements	5
Groups	4
Diaphragm blades	9
Aperture	f/2.8-22
Minimum focus	24cm
Length	9.2mm
Diameter	62.9mm
Weight	52g
Lens mount	Pentax KA



to see such a thin lens on what is, comparably, quite a substantial body.

Optically, the lens is very good, almost matching the resolution chart images taken with the Pentax 16-50mm f/2.8 optic. This pancake lens is also sharp at the edges, and while there is the merest hint of red/cyan fringing in a couple of images, it is so faint that it is easily removed and won't be noticeable in most photographs.



when you turn the camera on, and the signature of its designer and the name of the camera appear on the rear screen.

When testing a compact system camera that does not have a viewfinder, I often instinctively hold it up to my eye – and I found myself doing this with the K-01. Aside from habit, I put this down to the fact that there is a viewfinder-style ‘bump’, that houses the pop-up flash, on top of the body, and the camera’s relatively large size. The K-01 isn’t all that much smaller than the Pentax K-r and, with a 16–50mm f/2.8 lens mounted, it feels as heavy as any enthusiast DSLR.

Although the K-01 is straightforward to use, it is rather disconcerting that the small furrows and ridges found on almost all other cameras are missing. The fact that there are none of the usual contours for your fingers to grip onto or rest in makes the camera a little awkward, and even uncomfortable, to use.

7/10



METERING

In bright conditions, the evaluative metering system of the K-01 produces appropriately bright images. The metering system is not afraid to blow out highlights in a sky for the sake of producing well-exposed midtones and shadow areas. In situations such as this, I found it beneficial to underexpose images slightly in order to preserve some highlight detail. I then lightened the shadows in raw conversion software where there is much more control.

In dimmer conditions, the evaluative metering seems to want to expose most

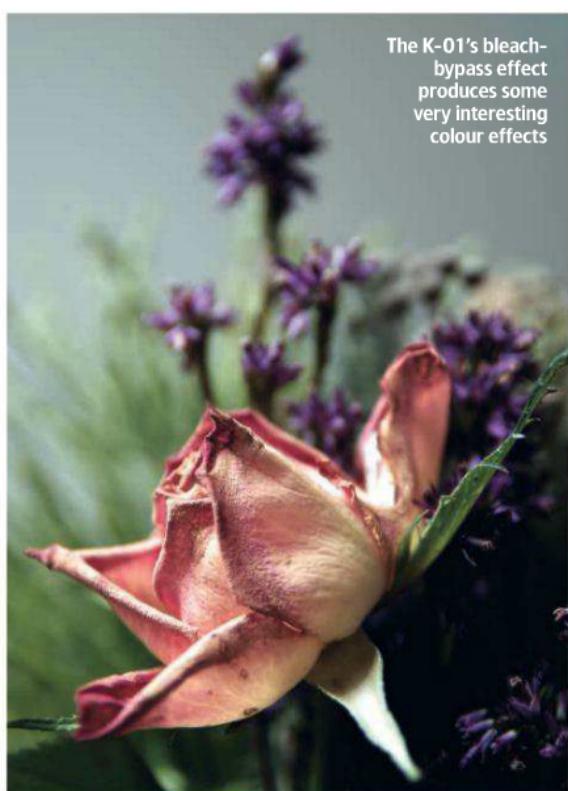


There is a choice of in-camera black & white styles. This image was taken with the red filter effect

There isn't much difference in size between the K-r and K-01, both pictured here with an 18-55mm kit lens



The K-01's bleach-bypass effect produces some very interesting colour effects



things as if they are a mid-grey tone. As a result, images can be slightly underexposed. To counter this, I needed to increase the exposure of some shots by up to 1EV to obtain the bright image I wanted. I have often had similar experiences when using Pentax DSLRs. However, one thing I do like about the K-01's metering system is that it is predictable: it is almost possible to dial in the exposure compensation required for a scene before even a test image is taken. In this respect, the K-01 feels like a camera that photographers will enjoy using and experimenting with.

For those who don't want to spend time adjusting exposures, there is an option in the custom menu to link the AF point to the exposure metering. This is a common feature on most cameras and it helps ensure that the subject is correctly exposed. What is nice is that the K-01 has the option to turn this facility on or off, which is the real control that photographers want.

8/10



AUTOFOCUS
Having no mirror box, the K-01 is reliant on contrast-detection AF rather than the phase-detection AF used in DSLRs. However, the vast majority of Pentax's current K-mount AF lenses have been

designed to work with DSLRs equipped with phase-detection AF. When used on the K-01, these lenses don't perform as fast as they would on a DSLR, taking longer to hunt back and forth to focus and generally being quite loud when doing so.

The new 45mm f/2.8 pancake lens is relatively snappy when focusing, which is understandable given the size of the lens. However, it is also quite noisy. Far quieter is the 16–50mm f/2.8 because it uses a built-in Sonic Drive Motor (SDM). Therefore, anyone wanting to be discreet when taking images with the K-01 would be advised to use SDM optics.

There are 81 selectable AF points, with three different point sizes available. A tracking mode is also present for moderately fast-moving subjects, although one of the most useful focusing options is the focus-peaking feature. This aids manual focusing by highlighting the edges of areas that are in focus, looking much like Unsharp Mask does when taken to extremes. Focus peaking makes it extremely easy to focus manually, which in turn makes the use of all classic manual-focus K-mount lenses feasible. It is also a lot of fun.

Overall, the K-01's focusing is best described as 'efficient'. While it can be sluggish with some lenses, particularly in dim conditions, in

 daylight, especially with the SDM optics, it is fast enough for general use with landscapes, portraits and street-style photography.

7/10

DYNAMIC RANGE

As we have seen before with this sensor, it isn't so much the dynamic range itself that is impressive but the amount of detail that can be recovered from shadow details without introducing noise. Highlights seem to blow out at about the same point as most DSLRs.

Some of this detail can be recovered from raw files, but it is the detail in the shadow areas that is the most staggering. Where it appears that there is absolutely no colour or detail information in shadow areas, it is possible to push these areas to a bright midtone, and at sensitivities below ISO 400 this introduces virtually no noise at all.

Opening DNG files in Adobe Camera Raw and using the Highlight and Shadow sliders allows an almost HDR-like effect to be created from a single raw file. This means it is possible to slightly underexpose images to preserve highlights, and then increase the brightness in shadow areas to produce a more pleasing image. In short, the sensor allows more flexibility regarding how images are exposed and how their contrast is subsequently adjusted.

8/10

WHITE BALANCE

The colour settings of the K-01 are the same as those used on the Pentax range of DSLRs. The majority of these settings, such as portrait, muted, landscape, black & white and vibrant, are to be expected, but it is good to find a few other interesting picture effects to choose from. Three different cross-process colour effects are available, with the option to customise and save up to three more. Also included is a bleach-bypass effect.

Not included are the toy camera and pseudo tilt-shift lens effects that we have seen in many cameras released over the past year. Although I enjoy using these effects on point-and-shoot models, I rarely, if ever, use them on compact system cameras or DSLRs, so I don't particularly see their omission from the K-01 as a negative point.

The AWB setting works very well – and perhaps a little too well. The results are very close to neutral, but this can leave images looking devoid of any natural colour. Outside in overcast conditions, colours are very flat, whereas switching to the overcast setting produces a more pleasing and realistic image, with more colour in foliage. Similarly, when shooting inside, cream walls are rendered as a neutral grey. It is possible to adjust each of the white balance settings to taste, and I would recommend that anyone buying the K-01 spends a little time doing so. Of course, if you



Facts & figures



RRP	£629.99 (body only)
Sensor	16.28-million-effective-pixel, APS-C sized (23.7 x 15.7 mm) CMOS sensor
Output size	4928 x 3264 pixels
Focal length mag	1.5x
Lens mount	Pentax KAF2
File format	12-bit DNG raw, JPEG, raw + JPEG simultaneously
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV or 1/2EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-12,800 (expanded to ISO 25,600)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, sensitivity priority, shutter and aperture priority, bulb
Metering system	Multi-segment, centreweighted and spot
Exposure comp	±3EV in 1/3EV or 1/2EV steps
White balance	Auto, 11 presets, custom setting, Kelvin and WB fine adjustment
White balance bracket	Yes, over 3 images
Drive mode	Approx 6fps (JPEG, Continuous Hi), Approx 3fps (JPEG, Continuous Lo) or 1fps raw
LCD	3in TFT with 921,000 dots
Viewfinder type	N/A
Field of view	N/A
Dioptr adjustment	N/A
Focusing modes	Manual (with focus peaking), A.F.S, face detection, tracking
AF points	Contrast-detection AF from 81 selectable points
DoF preview	N/A
Built-in flash	Yes – GN 12m @ ISO 100
Video	1960 x 1080 pixels (16:9) at 30, 25, 24fps; 1280 x 720 pixels (16:9) at 60, 50, 30, 25, 24fps; 640 x 480 pixels (4:3) at 30, 25, 24fps; MPEG-4 AVC/H.264
External mic	Yes
Memory card	SD or SDHC
Power	Rechargeable Lithium-Ion D-Li90 battery
Connectivity	USB 2.0 Hi-Speed
Weight	560g (including battery and card), 480g (without)
Dimensions	79 x 121 x 59 mm

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Pentax 16-50mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

JPEG ISO 100



RAW ISO 100



JPEG ISO 400



RAW ISO 400



JPEG ISO 1600



RAW ISO 1600



JPEG ISO 3200



RAW ISO 3200



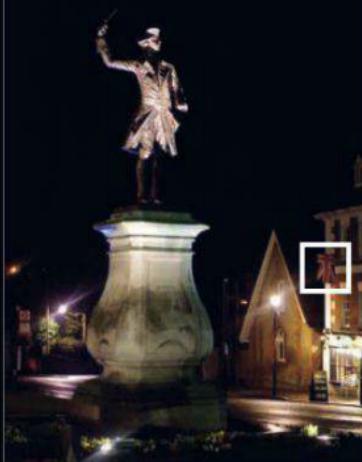
JPEG ISO 25,600



RAW ISO 25,600



JPEG



At ISO 12,800 luminance noise is strong, particularly in shadow areas, but images are still acceptable if kept to a reasonable size



FOCAL POINTS

Hotshoe

As well as a built-in pop-up flash, the K-01 has a hotshoe for use with Pentax-compatible flash units



Camera shown actual size

Green button

This is a function button and can be assigned to a number of different features. I set it to turn focus peaking on and off when manually focusing

Shooting rate

The Pentax K-01 is reasonably fast, shooting JPEG images at around 6fps. However, when shooting DNG raw files the rate drops significantly to just a single image a second.

Colour options

As well as the black version of the K-01 pictured here, a yellow version is available. In the yellow version the black rubber is replaced with yellow rubber, which makes it look a little like an underwater camera.

In-camera HDR

As we have previously seen in Pentax DSLRs, the K-01 has the ability to combine bracketed exposures into a single HDR exposure with a full range of highlight and shadow tones

Interval timer

Built into the K-01 is an interval timer that allows a set number of images to be photographed at given intervals, which is useful for time-lapse photography.

Scene mode selection



General shooting screen



AV mode showing button use



 shoot raw images then any white balance issues are easily solved, but it is always a good idea to try to get the best possible starting point in-camera because it can save a significant amount of editing time later.

8/10 

NOISE, RESOLUTION AND SENSITIVITY

With an ISO sensitivity of 100–25,600, the K-01 has a range 1EV smaller than that of the K-5, which uses the same sensor.

At its slowest settings, the K-01 performs as would be expected for a 16.28-million-pixel camera and it is able to resolve up to around 26 on our test chart. When images are captured as DNG raw files they can be sharpened a little more, and the result is the appearance of more detail being resolved. In reality, the lines on the chart do start to merge, although it is better to have this perceived detail than just a blur.

As the sensitivity increases, so does the noise. Luminance noise starts to creep in at around ISO 800, although colour noise isn't really a concern until ISO 1600. If shooting raw files at these sensitivities, it is fairly straightforward to reduce both types of noise at this setting without the image becoming too smudged or desaturated.

The DNG raw files reveal the true extent of colour noise, which is less prevalent in JPEG files. Again, it is easy to reduce the colour noise in raw files, and if you are prepared to live with some luminance noise then a lot of detail can still be resolved. Even at ISO 25,600, raw images can still resolve to around 22 on our test chart, although JPEG images are very soft as a result of luminance noise reduction.

Generally, image quality is very good if the K-01 is paired with a good-quality lens. There is enough detail to satisfy most enthusiast photographers, and when combined with the camera's dynamic range and colour control, images look excellent. At higher sensitivities, I would advise shooting raw files as there is a big difference in how detail and noise are handled by raw conversion software compared to the in-camera JPEG files. One of the benefits of using the DNG raw file format is that almost all photographers will have the software required to work with and edit these files, even if they have previously found raw images intimidating to use.

27/30 

LCD, LIVE VIEW AND VIDEO

As I have already stated, I often found myself instinctively holding the K-01 to my eye, only to remember that there is no optical viewfinder. Neither is there the option to add an electronic viewfinder to an accessory socket.

Considering there is a lot of blank space on the minimalist body of the K-01, and that it already has a raised bump on the top plate for the pop-up flash and hotshoe, I find it



The metering and colour rendition of the Pentax K-01 are perfect for landscapes

surprising that an EVF, or at least the option for one, has been omitted. The size and shape of the K-01 almost cries out for an EVF, and when you consider that there are smaller compact system cameras available that include a built-in EVF, I consider it a major omission.

One of the reasons I believe a viewfinder is necessary is because the K-01's screen is very reflective. In bright sunlight, I struggled to use the screen to compose my images. On a number of occasions I had to take images almost blind and then shade the screen with my hand to review them before attempting to recompose.

Increasing the screen's brightness helped a little, but it could still do with a better anti-reflective coating, especially as the lack of a viewfinder means that the screen must be relied upon.

Like most other new cameras, the K-01 records full HD video at 1920x1080 pixels, with three different quality settings: good, better and best. Footage is saved in the MPEG-4 format using H.264 compression. Sound is recorded in stereo, and there is an external mic input, as well as HDMI output.

Video footage looks very good, but when using AF the lens searches back and forth, which obviously looks awful when recorded, so I would recommend manually focusing. When using a large lens, such as the 16–50mm f/2.8, using the large manual-focus ring to focus works well and feels as good as on any DSLR.

As well as being able to adjust the exposure compensation when shooting video, there are also options to use aperture priority and manual-exposure modes, which makes the K-01 a useful tool for videographers. There is also that wealth of exotic K-mount lenses at reasonable prices, and the fact that many of these older lenses are manual focus will make no difference when shooting video, given that it is the preferred focusing method.

7/10 

Competition



Pentax K-r

TESTED AP 29 JANUARY 2011



Sony NEX-5N

TESTED AP 10 DECEMBER 2011

PHOTOGRAPHERS who want a small, light camera with a Pentax K mount should consider the Pentax K-r DSLR as an alternative. It is smaller and lighter than the K-5, which uses the same 16.28-million-pixel sensor as the K-01. Although the K-r has a lower 12.1-million-pixel resolution, the images are very good and it has most of the features of the K-01 but with a shooting rate of up to 6fps.

With the K-01 not being especially small or light, prospective buyers might look to the Sony NEX-5N. This also has a 16.28-million-pixel sensor, but is smaller and lighter, and there are third-party K-mount adapters available. It costs around £170 less than the K-01, but around £120 should be factored in for the NEX-to-K-mount adapter.

Verdict

AS PHOTOGRAPHERS, we should be interested in how our photographs, not our cameras, look and to judge the K-01's appearance in this test would be purely subjective. What is important about a camera, though, is that it feels comfortable for a photographer to use, and while all the K-01's controls are in the correct places, it feels very much like a box with buttons.

In a compact system camera there are advantages to the lack of mirror box, namely a reduction in the size of the body and lenses. With no moving mirror, the shooting rate is often better than a comparable DSLR. By using the existing K mount, the K-01 has none of these advantages. In size and weight, it is not much different from an entry-level DSLR.

However, as would be expected from Pentax, the image quality is excellent, as is the huge range of available lenses.

Pentax K-mount users looking for a compact system camera may be intrigued by the K-01, but if they require a small, light camera for travelling they may be better served by a smaller compact system camera and a suitable K-mount adapter.



	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									

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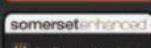
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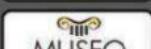
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AskAP

Let the AP team answer your photographic queries



PRICE DIFFERENCE

Q I am looking to buy a bridge camera and like the Panasonic Lumix DMC-FZ150, but I see the Leica V-Lux 3 is very similar apart from the price. Are there any significant differences between the two cameras that explain why the Leica is more expensive? I am aware that Leica can supply extra software with the V-Lux 3, but apart from that they look the same. **Ian Boder**

A Panasonic's Lumix DMC-FZ150 and Leica's V-Lux 3 are indeed very similar cameras. Both have a 12.8-million-pixel sensor and a 24x, 28–672mm equivalent zoom lens, plus PASM exposure modes, raw capture, and stills and video shooting options. However, more than £200 separates them in terms of list price.

As you've noted, the V-Lux 3 comes with different software to the FZ150, with a licence for Adobe Photoshop Elements and Adobe Premiere Elements that would cost you £119.14 if you bought them online from Adobe (although when I looked there was a '30% off' offer reducing this to £83.40). That arguably justifies some of the financial difference, but if you have photo and video-editing software already it's something of a moot point.

Perhaps a more notable difference lies in the firmware used by the cameras, which leads to a subtle

difference in the way in which the images are processed. It would be unfair to describe one as 'better' than the other, but they are slightly different (notably in terms of their colour rendition), based purely on the look that each manufacturer prefers. Of course, if you shoot raw files – or simply edit your images – this is somewhat redundant, as you are free to adjust the colour as you see fit.

Returning to more measurable differences, the Leica comes with a two-year warranty, compared to Panasonic's one-year warranty, so there's a bit of added peace of mind there, but it's up to you how much value you place on it.

So that leaves us with one further element that separates these cameras: what I will call the 'red-badge effect'. For some people, just having that red Leica roundel on their camera will fully justify any premium price.

Chris Gatcum



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmmedia.com, via Twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

COLOUR CONVERSION

Q I own a Leica D-Lux 4 camera and shoot raw black & white images. Why, when I load the pictures into the Capture One software that came with the camera, are they converted into colour? **James Gilbert**

A When you set your camera to record raw files, you are essentially switching off all the in-camera processing that would be applied to a JPEG. This allows you to benefit from the higher bit depth that raw files offer (for improved image quality), but you have to process the image manually – elements such as white balance, sharpness and saturation can be changed in your raw-conversion software.

The reason your black & white raw files are converted to colour when you open them in Capture One is because the black & white mode on your camera counts as in-camera processing (it's basically a colour/saturation adjustment), so it is not 'embedded' in the raw file. Instead, the camera takes the raw (colour) data from the sensor and leaves it to you to convert it to black & white, using either your raw software or in an image-editing program.

The reason the camera shows you a black & white image on the LCD screen is that the camera displays a JPEG preview of your raw files, which is processed according to the current camera settings. It is not, however, what is being recorded. **Chris Gatcum**

FROM THE AP FORUM

Formatting a memory card

Steve52 asks Should you format a memory card in the camera or on a computer? Also, when I go to download pictures from one particular card, a message asks if I want to 'scan' the card first. I usually say 'no', just in case the scan wipes the card, but is it safe to do so? It is only one card and none of my others.

AP GLOSSARY

IMAGE CIRCLE

Lenses don't produce a rectangular image that neatly covers your film or sensor, but instead project a circular image, known as the 'image circle'. For any given format this needs to be big enough so it covers the film or sensor because if the image circle is too small the corners of the image may darken (vignette) or get cut off. This is why you can use medium-format lenses on 35mm film cameras (the resolving power of the lens notwithstanding), but not the other way round.

When it comes to designing a lens, the optical system is often developed so the image circle is only slightly larger than the area it needs to cover. This keeps material usage (and therefore the cost, size and weight of the lens) to a minimum. In the digital age, the use of different sensor sizes has meant that some lens manufacturers now produce two lines of lenses: one for full-frame imaging sensors and the other for the smaller format (APS-C) sensors.

The key difference between them is the

size of the image circle they produce, with lenses designed for full-frame sensors having a larger image circle. This means that full-frame lenses can be used on cameras with either a full-frame or an APS-C-sized sensor, but the smaller image circle produced by a lens designed for an APS-C-sized sensor means it can only be used with a small-format sensor.

Manufacturers indicate that the lens is designed for a smaller format sensor by using the following acronyms in the name:

MAKE	DESIGNATION
Canon	EF-S
Nikon, Tokina	DX
Olympus	N/A
Panasonic	N/A
Pentax	N/A
Sigma	DC
Sony	N/A
Tamron	Di II

PHOTOSHOP VERSIONS

Q When you write about using Photoshop, do you mean CS5 or Elements? My wife wants to get me a program for my birthday, but we can't afford CS5. **D Rooney**

A I always use Photoshop CS5 for the *Retoucher's Guide* because it is the de facto standard for image editing. However, many Photoshop tools are common between CS5 and Elements. Levels, Curves and layers have appeared in

both programs for some time, and advanced controls such as layer masks arrived in Elements 9. As a result, similar results can often be achieved in both Adobe programs, although the menus may be different.

Similarly, non-Adobe image-editing software such as Corel's PaintShop Pro (Windows-only) and the open-source GIMP also contain equivalent tools. Again, these will probably be in slightly different locations on the menu, but you should be able to replicate most of the tutorials that you see in AP using these programs. **Chris Gatcum**

PhilW replies I format in-camera before re-using a card. I can't be certain if this is best practice or not, but it has always worked and never given me any problems.

Bob Maddison replies Always format a card in the camera, as this ensures that the card is compatible with the camera. If you format using your computer, your camera may not recognise it. On the other hand, most computers will cope with any normal card format.

There is usually no harm in scanning a card in your computer – it just takes time. If there is a problem (rare), then you will have to decide what action to take, but until then forget about it!

GeoffR replies I think some explanation is required here. When you format a card in the camera, the camera creates a couple of folders

on the card. The camera then saves each image in the lower of the two folders, which is where it is programmed to save them.

When you format the card in a computer, these folders aren't created, although the computer may create folders of its own. The camera won't recognise these, and although it may still be able to save images, you may have problems. Thus, it is generally recommended that memory cards are formatted in the camera before use.

AlexMonro replies I always format in the camera – I have heard of some cards formatted on a computer occasionally becoming corrupted. Also, never erase individual files; just format the entire card (in-camera) after uploading the images to the computer. Erasing individual files and then taking more pictures may lead to fragmentation.

In next week's AP

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INFRARED SPECIAL

We explore ways that you can shoot infrared images, from compacts to camera conversions, and show you how to take better IR shots

IR CONVERSION



CONVERTING YOUR DSLR

We explain what's involved in converting a digital SLR camera to take infrared images

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How to use a compact camera to capture infrared light

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24.2 megapixels
4.0 fps
1080p movie mode

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4.0 fps
1080p movie mode

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7.0 fps
720p movie mode

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7.0 fps
full frame CMOS sensor

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10.0 fps

24.3 megapixels

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NEX-5N + 18-55mm	£509
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12.0 fps
1080p movie mode

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12.1 megapixels
3.5 fps
1080i movie mode

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G3 Red, Black or White

16.0 megapixels
4.0 fps
1080i movie mode

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20.0 fps
1080p movie mode

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12.3 megapixels
3.0 fps
1080i movie mode

OM-D E-M5 Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode

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3.0 fps

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K-01

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6.0 fps
1080p movie mode

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NEW! K-01 + 18-55mm £679
K-5 Body £799
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6.0 fps
1080p movie mode

Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens

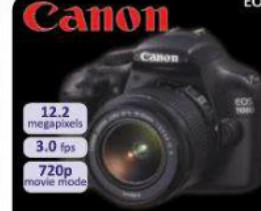
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E-PM1 + 14-42mm II	£364
E-PM1 + 14-42mm II + 40-150mm	£479
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E-PL1 + 14-42mm II + 40-150mm	£575

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EOS 1100D
12.2 megapixels
3.0 fps
720p movie mode

EOS 600D
18.0 megapixels
3.7 fps
1080p movie mode

£50 CASHBACK*
(applies to 600D purchases)

1100D Body	RRP £419	£305
1100D + 18-55mm f3.5-5.6 IS II	RRP £499	£383

1100D Body **£305** | **600D Body** **£533**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
 Liz - South West



EOS 550D
18.0 megapixels
3.7 fps
1080p movie mode

£30 CASHBACK*

550D Body	£464
550D Body	£464
550D + 18-55mm f3.5-5.6 IS	£549
550D + 18-135mm f3.5-5.6 IS	£698
550D + 18-55mm f4.0-5.6 IS II	£729

550D From **£464**

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image'
 Rob - Norwich



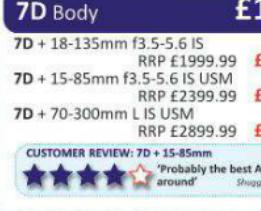
EOS 60D
18.0 megapixels
5.3 fps
1080p movie mode

£30 CASHBACK*

60D Body	RRP £1049.99	£778
60D + 18-55mm f3.5-5.6 IS II	RRP £1149.99	£849
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60D + 17-85mm f4.0-5.6 IS USM	RRP £1349.99	£995
60D + 17-55mm f2.8 IS USM	RRP £1949.99	£1539

60D From **£778**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
 Adrian - UK



1D Mark IV
16.1 megapixels
10.0 fps
1080p movie mode

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1D Mk IV From **£3492**

1D MK IV RECOMMENDED ACCESSORIES:
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 £124
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1D X
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12.0 fps
full frame CMOS sensor

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18.0 megapixels
8.0 fps
1080p movie mode

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7D + 70-300mm L IS USM	RRP £2899.99 £2220

CUSTOMER REVIEW: 7D + 18-55mm
★★★★★ 'Probably the best APS-C DSLR around'
 Shugie - Scotland



EOS 5D Mark III
61 point AF with 41 cross type sensors
ISO standard: 100-25,600
(expandable from 50-102,400)

NEW!

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5D Mark III + 24-105mm f4.0 L IS USM	£3689
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5.1 fps
1080p movie mode

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NEX-5 + 50mm f1.8 OSS	£799

NEX-5 From **£499**



NEX-7
18.0 megapixels
5.1 fps
1080p movie mode

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NEX-7 + 18-55mm f3.5-5.6 OSS	£999
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NEX-7 From **£799**

RX100
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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RX100 + 16-50mm f2.8	£699

RX100 From **£499**

RX10
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10 Body	£799
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RX10 From **£799**

RX100M2
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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RX100M2 + 16-50mm f2.8	£899

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RX10M2
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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RX10M3
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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RX10M4
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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RX10M5
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M5 Body	£1599
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20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M6 Body	£1799
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RX10M7
20.2 megapixels
2.9 fps
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2.9 fps
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RX10M9
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M9 Body	£2399
RX10M9 + 24-60mm f2.8	£2599

RX10M9 From **£2399**

RX10M10
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M10 Body	£2599
RX10M10 + 24-60mm f2.8	£2799

RX10M10 From **£2599**

RX10M11
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M11 Body	£2799
RX10M11 + 24-60mm f2.8	£2999

RX10M11 From **£2799**

RX10M12
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M12 Body	£2999
RX10M12 + 24-60mm f2.8	£3199

RX10M12 From **£2999**

RX10M13
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M13 Body	£3199
RX10M13 + 24-60mm f2.8	£3399

RX10M13 From **£3199**

RX10M14
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M14 Body	£3399
RX10M14 + 24-60mm f2.8	£3599

RX10M14 From **£3399**

RX10M15
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M15 Body	£3599
RX10M15 + 24-60mm f2.8	£3799

RX10M15 From **£3599**

RX10M16
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M16 Body	£3799
RX10M16 + 24-60mm f2.8	£3999

RX10M16 From **£3799**

RX10M17
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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RX10M17 From **£3999**

RX10M18
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M18 Body	£4199
RX10M18 + 24-60mm f2.8	£4399

RX10M18 From **£4199**

RX10M19
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M19 Body	£4399
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RX10M19 From **£4399**

RX10M20
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M20 Body	£4599
RX10M20 + 24-60mm f2.8	£4799

RX10M20 From **£4599**

RX10M21
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M21 Body	£4799
RX10M21 + 24-60mm f2.8	£4999

RX10M21 From **£4799**

RX10M22
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M22 Body	£4999
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RX10M22 From **£4999**

RX10M23
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M23 Body	£5199
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RX10M23 From **£5199**

RX10M24
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M24 Body	£5399
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RX10M24 From **£5399**

RX10M25
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M25 Body	£5599
RX10M25 + 24-60mm f2.8	£5799

RX10M25 From **£5599**

RX10M26
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

RX10M26 Body	£5799
RX10M26 + 24-60mm f2.8	£5999

RX10M26 From **£5799**

RX10M27
20.2 megapixels
2.9 fps
Full HD 1080p movie mode

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Digital SLR Lenses



SAVE £40
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RRP £129.99
£88.95



NEW!
EF 24mm
f2.8 IS USM
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NEW!
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f2.8 IS USM
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NEW!
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AF-S
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AF-S VR
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f3.5-5.6 G ED
AF-S VR
£694.90



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f4.5-5.6 G
AF-S VR
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Up to £175 Canon Cashback* on selected lenses:

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EF 100mm f2.8 L IS USM Macro £724

£664 Inc £60 Cashback* £724

EF-S 10-22mm f3.5-4.5 USM £639

£579 Inc £60 Cashback* £639

EF-S 15-85mm f3.5-5.6 IS USM £599

£539 Inc £45 Cashback* £599

EF 16-35mm f2.8 L IS USM MkII £1159

£1069 Inc £90 Cashback* £1159

EF 17-40mm f4.0 L IS USM £615

£555 Inc £60 Cashback* £615

EF-S 18-200mm f3.5-5.6 IS £374

£314 Inc £45 Cashback* £374

EF-S 17-55mm f2.8 IS USM £739

£673 Inc £60 Cashback* £739

EF 24-105mm f4.0 L IS USM £899

£805 Inc £90 Cashback* £899

EF 70-200mm f2.8 L IS USM II £1925

£1750 Inc £175 Cashback* £1925

EF 70-200mm f4.0 L IS USM £855

£755 Inc £90 Cashback* £855

EF 70-300mm f4.0-5.6 IS USM £945

£874 Inc £45 Cashback* £945

EF 70-300mm f4.0-5.6 L IS USM £419

£3109 Inc £90 Cashback* £419

EF 100-400mm f4.5-5.6 L IS USM £1199

£1159 Inc £90 Cashback* £1199

Canon Cashback* ends 05.06.12

CANON LENSES

EF 24mm f1.4 L II USM £1339

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EF 35mm f2.0 £217.90

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EF 85mm f1.2 L II USM £1725

EF 85mm f1.8 USM £306.90

TS-E 90mm f2.8 £1118.95

EF 135mm f2.0 L USM £899

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EF 300mm f4.0 L IS USM £1143.95

EF 400mm f2.8 L IS USM II £886.90

EF 400mm f5.6 L USM £1089.90

EF 500mm f4.0 L IS USM II £8489

EF 600mm f4.0 L IS USM II £10999

EF 800mm f5.6 L IS USM £10295

EF 8-15mm f4.0 L USM Fisheye £1149

EF 17-40mm f4.0 L USM £615

EF 5-17-85mm f4.0-5.6 L USM £359

EF-S 18-55mm f3.5-5.6 L II £148

EF-S 18-135mm f3.5-5.6 L IS £334

EF 24-70mm f2.8 L USM £989

EF 28-135mm f3.5-5.6 L IS £373.99

EF 28-300mm f3.5-5.6 L IS £2184.99

NEW! EF 55-250mm f4.0-5.6 L IS II £219

EF 75-300mm f4.0-5.6 L USM III £199.95

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18-70mm f3.5-5.6 G ED AF-S DX VR II £1064.89

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18-55mm f3.5-5.6 G AF-S DX VR £146.50

20-70mm f3.5-5.6 G ED AF-S DX VR £224.75

24-70mm f2.8 G ED AF-S £589

24-85mm f2.8-4.0 D AF £1199.99

55-200mm f4.5-5.6 G AF-S DX VR IF £242.89

55-200mm f4.5-5.6 G AF-S DX £187.89

70-200mm f2.8 G ED AF-S VR II £1599.95

70-300mm f4.5-5.6 G ED AF-S IF VR £429

80-400mm f4.5-5.6 D AF VR £1179.90

200-400mm f4.0 G ED AF-S IF VR £4773.90

200-400mm f4.0 G ED AF-S VR II £4979

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30mm f1.4 EX DC £379

50mm f2.8 EX DG Macro £269

50mm f1.4 EX DG HSM £369

70mm f2.8 EX DG Macro £369

85mm f1.4 EX DG HSM £719

105mm f2.8 EX DG Macro £299

135mm f2.8-4.5 DC Macro OS HSM £344.95

18-50mm f3.5-6.3 DC OS HSM £177.95

18-250mm f3.5-6.3 DC OS HSM £399

24-70mm f2.8 EX DG HSM £639

NEW! 50-150mm f2.8 EX DC APO OS HSM £949

50-200mm f4.0-5.6 DC OS HSM £175

50-500mm f4.5-6.3 DC OS HSM £1199

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70-300mm f4.0-5.6 APO Macro Super DG £177.99

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150-500mm f4.0-5.6 DC OS HSM £24.95

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18-270mm f3.5-6.3 DI XR DI II VC £399

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Panasonic

NEW!



NEW! Lumix FZ42 Black £229

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24x optical zoom

Panasonic

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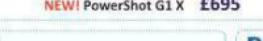


NEW! Lumix FZ45 Black £349

10.1 megapixels
16x optical zoom

Panasonic

NEW!



NEW! Lumix LX5 Black £349

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OLYMPUS

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E389 Inc C/back*

£429



XZ-1 Cashback* ends 31.05.12

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NEW! TG-620 Blue, White, Pink, Green or Black £199

NEW! TG-820 Blue, Silver, Red or Black £239

NEW! SH-25 MR Gold, Red, White or Black £169

NEW! SP-720 UZ Silver or Black £199.95

NEW! SZ-31 MR Silver or Black £279

NEW! XZ-1 White or Black £269 Inc Cashback* £309

Nikon

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NEW! Coolpix P7100 Black £349.95

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Nikon

NEW!



NEW! Coolpix P510 Black, Red or Dark Silver £329.95

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Pro Runner: 200 AW £64 300 AW £84 350 AW £119 450 AW £134 x350 AW £174 x450 AW £209	Fastpack: Red, Arctic Blue or Black From £84 100 £49.95 200 £54.95 From £62 250 £68.95	Supreme Hard Cases: 27F £39.95 37F £89 38F £79 40F £109.95 46F £139	Adventure: 6 Grey or Red £48 7 Grey or Red £58.95 9 Grey or Red From £99.95	Ultra: 8 £74 12 £99.95 11 £119 13 £129
				
KATA 3N1 – Sling Backpack 22 £89.95 22 £104 33 £129	Manfrotto Imagine More White Black Brown	Stile Veloce Backpack: V £88.95 VII £74.95 Stile Unica Messenger Bag: + FREE MMC3-2 Compact Monopod worth £19.95 (offer ends 30.06.12) V £69.95 VII £83.95	Billingham Hadley Pro Original Canvas Khaki/Tan Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black. FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black. Digital Small £109 Large £129 Pro Original From £164	5 Series: Khaki/Tan, Black/Tan, Black/Black, Fibre- Nyte/Leather: Khaki/Tan, Sage/Tan, Black/Black. 335 From £239.95 225 From £249.95 445 Black/Tan, Khaki/Tan, Black/Black, Sage FibreNyte/Tan From £269.95 555 Black/Tan, Khaki/Tan, Black/Black, From £299.95

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HALF PRICE* Tripod Bag when you buy any 055 or 190 Manfrotto Tripod			
055 Series: 055XDB £109.95 055X £125 055XPROB £104.95 055XV £154 055CK3 £259 055CKV3 £249.99	190 Series: 190XDB £89 190XB £99.95 190XPROB £89.95 190CX3 £194 190CKV3 £219	MTL8361B • 161cm Max Height • 26.2cm Min Height	MTL8350B Tripod • 146cm Max Height • 21cm Min Height
<small>*Half price Tripod Bag offer ends 30.06.12</small>		MTL Adjustable Series: 9351B £74.95 9361B £94.95 + MHS011 Head £109.95 + MHS012 Head £139	VGRN9265 • 171cm Max Height • 28.6cm Min Height
		8350B £189 8361B £209 8360B £224.95 8271B £299	VGRN9255 Tripod + MHS400-652 Ball Head RRP £229 VGRN9265 Tripod + MHS501-652 Ball Head Was £159 VGRN8225 Tripod + MHS310-630 Ball Head £178
		8351B £179	VGRN9255 Tripod + MHS400-652 Ball Head RRP £229 VGRN9265 Tripod + MHS501-652 Ball Head Was £159 VGRN8225 Tripod + MHS310-630 Ball Head £178

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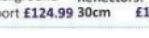
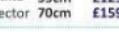
Studio Lighting & Accessories

			
Gemini Kits: Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.	New! Gemini R Pulsar Tx Kits: Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Cord, 2x Mains Leads, Sync Cord and Cables.	New! Gemini Pro Pulsar Tx Kits: Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Cord, Leads, Cables, Modelling Lamps and Cases.	Lightmeters Sekonic L-308s £139 L358 £229.99 DigiPro F £159.99
200/200 Twin Head £454 200/400 Twin Head £499 400/400 Twin Head £539	500/500 Twin Head £899 500/500 + Travelpak £1335 500R 3 Head £1430	500Pro Twin Head £1159 500Pro + Travelpak £1600 750Pro Twin + Travelpak £1735 1000Pro Twin + Travelpak £1999	
Pulsar Radio Trigger Twin Pack £219.99	Pulsar Plug-In Trigger Card From £75.99	Ranger Quadra RX Set A + Case £1549	

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BXRi Kits: BXRI Heads, 2x Portafile Softboxes, 2x ClipLock Stands, 1x Skyspot Transmitter, 2x Mains Leads, Head Case and Stand Bag.	D-Lite It Kits: D-Lite It heads, 2x Stands, 2x 60x66cm Softboxes, 1x 90cm Umbrella, 1x Wide Angle Reflector, 2x Carry Cases, 1x Skyspot Transmitter, Leads, Cables and User Guide.	Style RX Kits: Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 1x Translucent/Silver Umbrellas, 2x Carry Cases, 1x Skyspot Transmitter, Leads, Cables and User Guide.	90° Reflector £21.99 18cm Reflector Kit £41.99 Ranger Quadra RX Set A + Case £1549
250/250 Twin Head £754.99 250/500 Twin Head £829 500/500 Twin Head £889	2 Twin Head £489 2/4 Twin Head £468.99 4 Twin Head £549	RX600 Twin Head £1199 RX1200 Twin Head £1649.99	15° Snoot £66.99 75° Softlite £107.99 120° Reflector £46.99 Reflector Kit £111.99 60° Reflector £135.99 Softboxes From £169
Skyport Universal Trigger Set £99.99	Reflectors: 50cm £22.99 75cm £32.99 95cm £53.99 5-in-1 Reflector From £24.99	Softlite Reflector 70cm £159	90° Reflector £21.99 18cm Reflector Kit £41.99 Ranger Quadra RX Set A + Case £1549 Snoot & Grid Set £41.99 83cm Umbrella £24.99 Portalite 66x66cm Softbox £99.99

Lastolite

			
Professional	Reflectors: 50cm £22.99 75cm £32.99 95cm £53.99 5-in-1 Reflector From £24.99	Reflector Kits: Inc Honeycomb & Diffuser 42cm £99 55cm £129 70cm £159	PocketWizard Plus III Twin Set PRE-ORDER £249.99
EzyBalance 12% Hilit w/Train Background Support £124.99 Grey £18.99			FlexTT5 £159 MiniTT1 £159 FlexTT5 £159 Plus III Twin Set PRE-ORDER £249.99

	
Colorama 1.35x1m £34.99 1.72x1m £43.99 2.72x1m £53.99	Lightmeters Sekonic L-308s £139 L358 £229.99 DigiPro F £159.99

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Where DO you buy your ink?

...and where WILL you buy your
ink now the UK is a level playing field?

From the 1st April 2012, Low Value Consignment Relief (LVCR) no longer applies to goods imported to the UK from the Channel Islands. This ends the exploitation of LVCR which has been used by other retailers to sell ink and paper to UK customers VAT-free.

Retailers who send their goods from Jersey or Guernsey are now having to add 20% VAT to many of their prices.

As we are based in Leamington Spa, Warwickshire, all our prices include, and always have included, VAT.

Our prices have not increased - in fact, we've recently reduced the price of many of our Epson, Canon and HP original ink cartridges.

Next time you need ink or paper, please check our prices - you may well find we're now less expensive than your usual supplier.



www.premier-ink.co.uk

Telephone 01926 339977 or 0800 1077 211.

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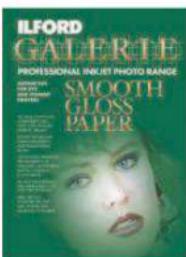
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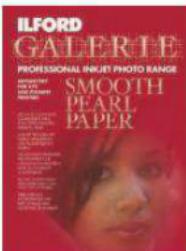
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PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

**TOTAL
Digital
PHOTOGRAPHY**

**Ink Test
Winner**



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 16ml for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 60ml	£4.99 70ml 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml 3 for £13.99	C42, C44, C46
T036 Black	£18.99 16ml	£3.99 13ml 3 for £10.99	C62, CX3200
T037 Colour	£26.99 25ml	£4.99 31ml 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml 3 for £10.99	
T041 Colour	£35.99 17ml	£4.99 46ml 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/T0348	£14.99 17ml	Check Website.	
T0342/3/C4 each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX4600, CX6600
T0452/3/C4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3/C3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX300, RX600, RX620, RX640
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T0540-T0549 Set of 8	£99.99 set of 8	£19.99, 3 sets for £99.99	Photo R800, R1800
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T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
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T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R240
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E3 body box	£199	SO4 X 50mm	£199	50 F1.4 EX DG M- box	£199	WLF early	£199	150-300 F4.5	£199	AF200DG M- box	£179	AF200DG M- box	£999	
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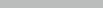
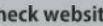
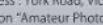
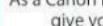
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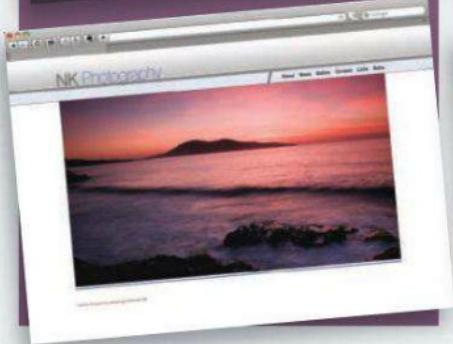
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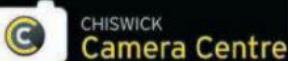
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POL BACK RZ67 C

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50mm f/1.4 D

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50mm f/1.4G

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50mm f/1.4G VR

50mm f/1.4G AF-S

50mm f/1.4G AF-S VR

50mm f/1.4G AF-S VR DX

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50mm f/1.4G AF-S VR DX IF ED VR

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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

IN AP 7 April, I wrote about the View-Master Stereo, a camera few people are likely to have heard of, let alone used. This month, by way of contrast, I'm going mass market, as the Kodak Brownie 127 was made by the million. I'll bet most readers over the age of 45 will at least have had their photo taken with one. Several variations were made over the 15-year production period, but I prefer the earlier, curvy models from the 1950s (pictured) to their more angular and sharp-cornered 1960s siblings.

I'm a fan of the not-quite-extinct 127 rollfilm format, which is 100 years old this year. Introduced by Kodak in 1912, it marked the shift towards smaller, portable, cameras that made photography truly popular. In the early days the format was called 'VP', short for Vest Pocket. Vest is the American word for jacket, so it wasn't something you tucked into your underwear! An early model was dubbed the soldiers' camera as it used by soldiers during the Great War.

Even now, four decades after the last Brownie 127s were made, they can often be found in charity shops and at car-boot sales, generally for a couple of pounds and usually working – after all, there's not much to go wrong. The main issue is getting hold of film. Kodak ceased production of 127 rollfilm in 1995, but Efke in Croatia still makes a black & white emulsion and there is now a Rollei-branded colour film available. Expect to pay at least £5 per roll plus postage.

Rummaging through a box that had been in my dad's garage for a good few years, I found two rolls of Jessops film marked 'develop before 1993'. By now I'm getting used to handling very expired film, although it is difficult to predict the results. As I understand it, the condition under which the film was stored has a far greater impact on the image quality than the actual age of the film. I dare say that 20 years in a dedicated film fridge would have been kinder to my rolls than the same sentence served out in the summer sauna and winter freezer that is the typical British domestic garage, where apparently some people keep their cars!

Kodak Brownies are definitely fine-weather friends. With a single shutter speed and fixed small aperture, you need a bright day to avoid those muddy snaps that must have disappointed



so many people when they collected their prints from the chemist. I took my Brownie with me to London on a slightly overcast day. While looking for subject along the Embankment, I spotted a fellow film photographer leaning over the edge of Hungerford Bridge. I recognised the stance immediately – the signature posture of the twin lens reflex user peering down onto his focusing screen. The figure added a point of interest to an angular urban composition.

Anyone who regularly uses old cameras and expired film will have had their fair share of 'technical failures'. I prefer to look on these as happy accidents, evidence of the life of the camera before it came into my hands. In this case, the 'problem' is the visible backing-paper markings. Most rollfilm cameras require the user to wind on the film between exposures while watching the frame number printed on the backing paper as it passes beneath a little red window. As a rule, only the higher-end professional models have windowless systems. With adverse storage conditions some of the ink from the backing paper can be transferred onto the film, reducing the amount of light that gets through and leaving darker areas where the numbers and other marks used to be. That seems to be what has happened here, but to me as a closet Lomographer it was an unexpected bonus! To mark the centenary of 127 film, I'm using as many cameras in this film format as I can (I've used 15 since January). So, whatever the backing paper may suggest, the number is not quite up for this format yet. **AP**

To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>.
To see more images taken using the Kodak Brownie 127, visit
www.flickr.com/tony_kemplen/sets/72157627038007885

Editorial

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